METALSMITH

JEWELRY · DESIGN · METAL ARTS

FALL 2001

volume 21 number 5
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Serious Fun

Nature and Nurture

States of Being

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MARIKO KUSUMOTO

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DECEMBER EXHIBITION

WINTER LIGHT

GROUP SHOW

GIJS BAKKER
"I Don't Wear Jewels, I Drive Them"
October 13 – November 24, 2001

MC LAREN F1, Model 1993
Brooch, 2001; 1/5
Amethyst, Silver, Photo, Plexiglass

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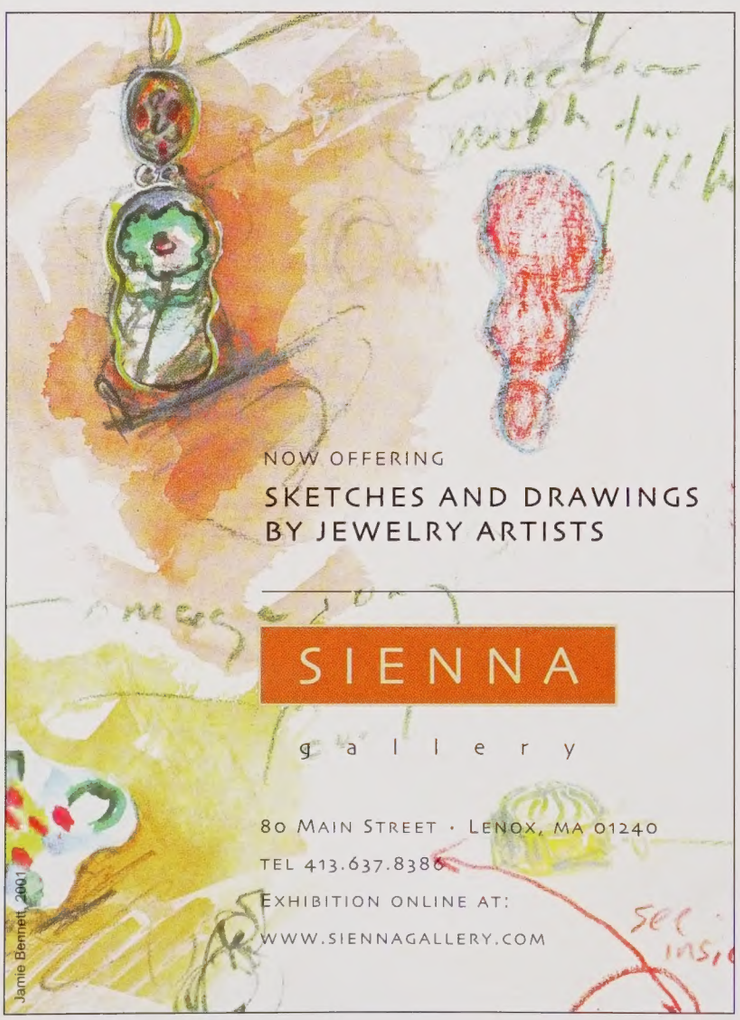
Harlan Butt, "Earth Beneath Our Feet: Incense Burner #1". Photo: R. H. Hensleigh



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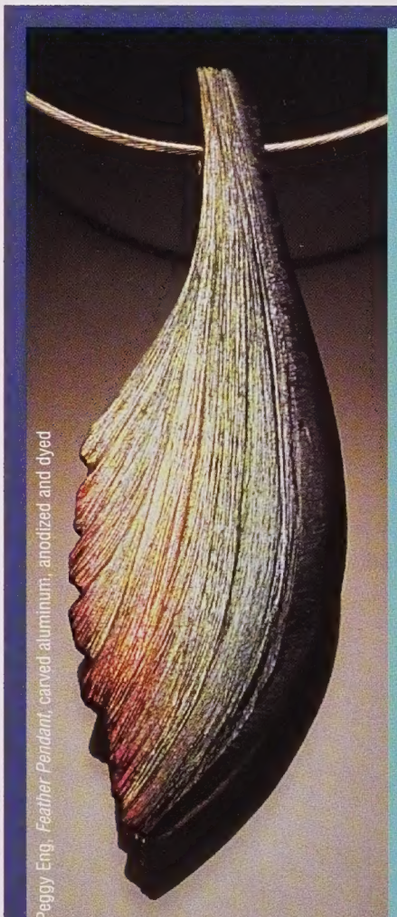
Jamie Bennett, 2001



Peggy Eng, *Feather Pendant*, carved aluminum, anodized and dyed

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Jude Clarke

Peggy Eng

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Renate Schmid, necklace 18 ct gold, 2000

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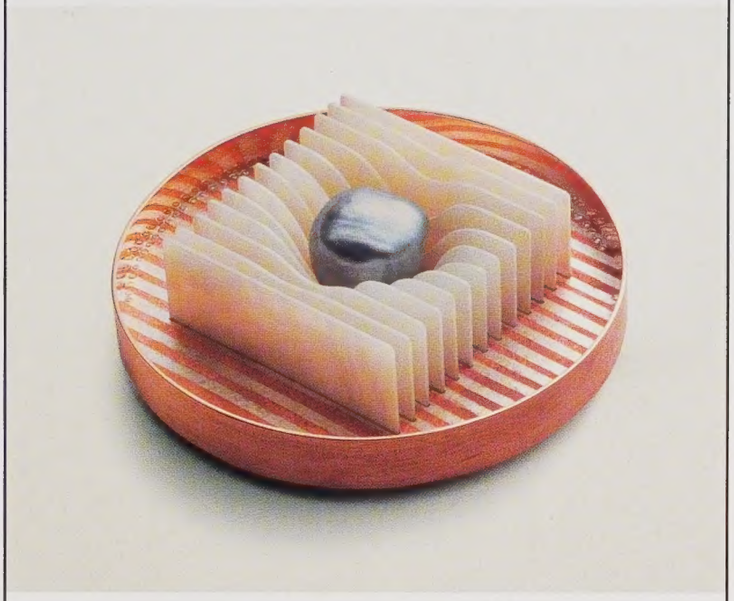
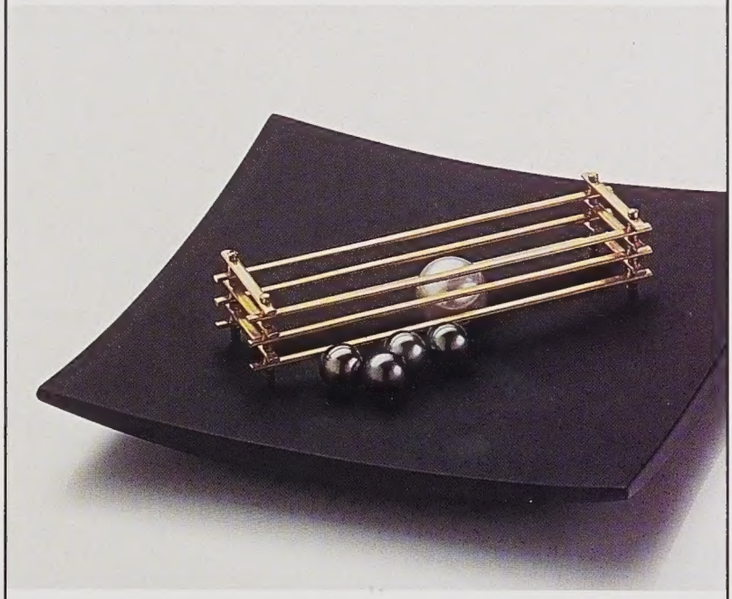


Sculpture by Michael Zobel.
Platinum, rose gold, mother-of-pearl, Tahitian pearl.
From "Pearl Evolution – an Art Project by Golay Group"



Sculpture by Nuria Ruiz.
"In and Out". 18K yellow gold cage, Australian pearl 13mm,
4 Tahitian pearls 8.5 - 9mm

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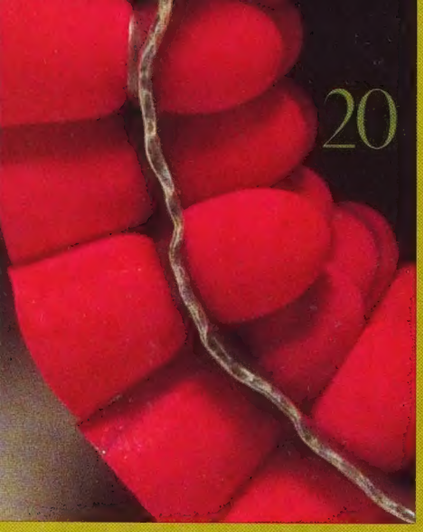

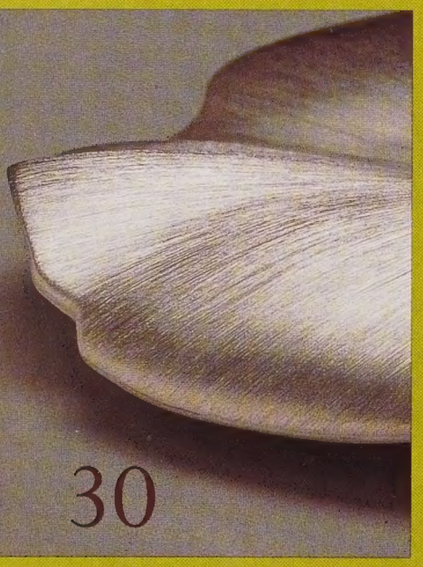

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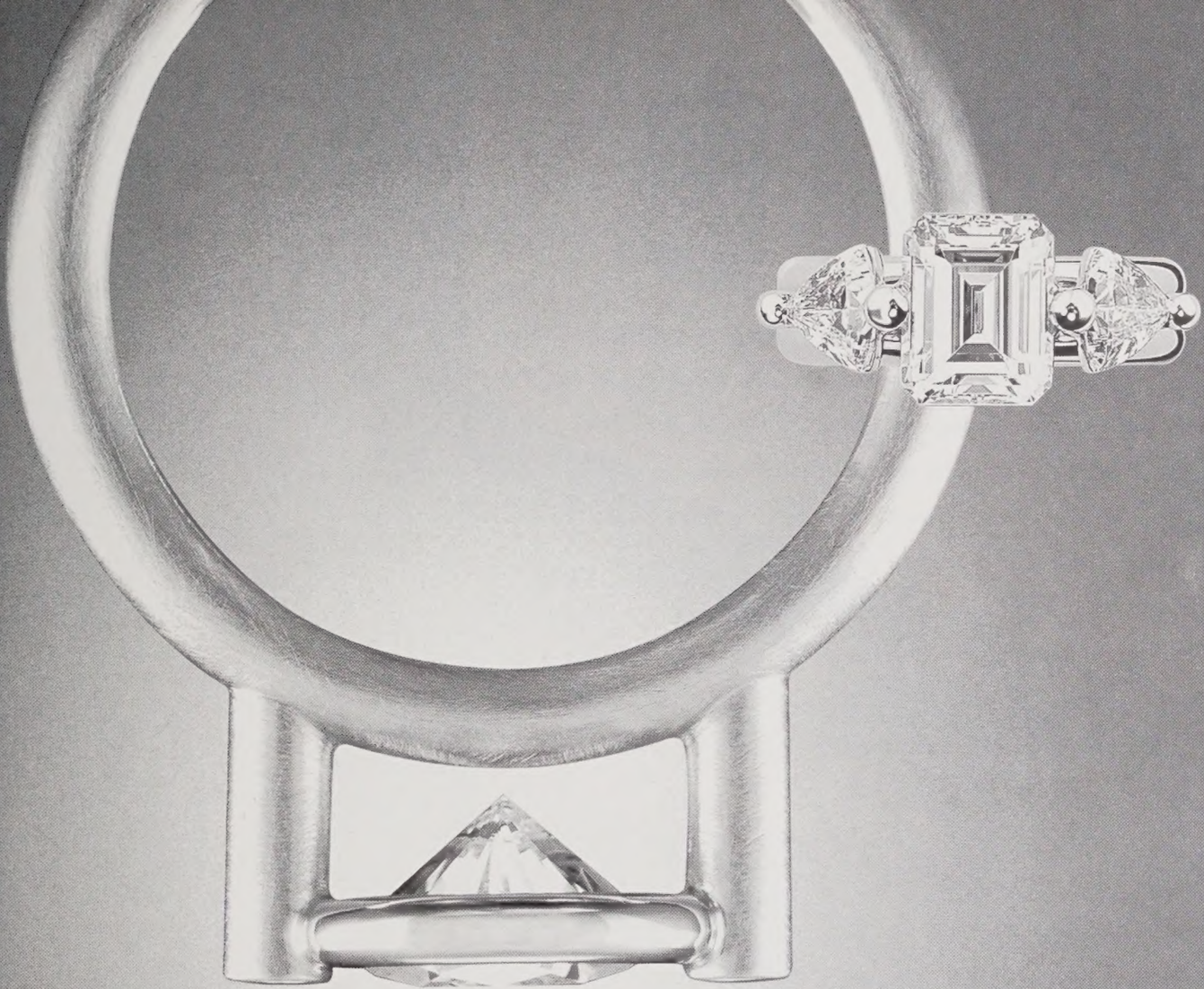
Carpels I (detail), 2000
sterling silver, earplugs, perfume
4 x 4 x 1 1/2"

Reiko Ishiyama
Brooch (detail), 2001
18k gold and sterling silver, oxidized
2 x 3 1/2 x 3/4"
Photo: Ralph Gabriner

Sue Amendolara
Releasing Tension (meditation balls), (detail), 2001
sterling silver
2 x 6 x 6"
Photo: David L. Smith

Susan Ewing
Aaron's Big Boy Rattle (detail), 1995
sterling silver
7 1/4 x 3 3/4 x 1 3/4"
Photo: Rick Potteiger

cover
Reiko Ishiyama
Bracelet, 2000
sterling silver, oxidized
2 1/2 x 5 1/2 x 5"
Photo: Ralph Gabriner



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from the editor

SUZANNE RAMLJAK

The artistic process has often been compared to giving birth; both involve great labor, intense personal investment, and accompanying feelings of joy and exhaustion. Similarly, raising children has been likened to a creative project, with many artist-parents listing their offspring as their greatest achievement. The interplay of the creative and procreative realms finds expression in this issue of *Metalsmith*, with more than one article addressing the maternal dimension of art.

Themes of protection and nurturance are most prominent in the feature on Sue Amendolara, whose work is informed by her own experience of motherhood. As Marjorie Simon relates, "images of nurturing and protection predominate," presented in the guise of botanical forms that cup, hold, and envelop each other. With their generalized treatment of intimacy, Amendolara's works achieve a broad, even universal, appeal.

The relationship between beauty and familial love is underscored in our interview with Wendy Steiner, author of *Venus in Exile: The Rejection of Beauty in Twentieth-Century Art*. Steiner cites Mary Shelly's novel *Frankenstein* as an unsettling metaphor for art produced without love. Like "parents who do not love their offspring," artists who deny their audience beauty and refuse to love what they create end up producing monsters that will haunt the land.

Donald Kuspit's article on adult toys also emphasizes the crucial role of a mother's love and physical presence in a child's development. As our first object of affection, our mother becomes a reference for future object relations, including toys, which are both "the symbolic equivalent of mother's warm, exciting, extraordinary presence and another ordinary object in the cold world." Whereas children need toys to make the transition from subjective to objective reality, adult toys help us to reconnect with our inner joy and imagination.

Whether or not they take the form of toys, art objects have the potential to nurture our finest qualities. As Kuspit affirms, "It is art's job to put tired, overburdened, depressed adults . . . in touch with the emotionally alive, spontaneous subjectivity they forgot they had." Hopefully, the works in this issue of *Metalsmith* will serve to stimulate your own subjectivity. ■

SR

METALSMITH

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Editor Suzanne Ramljak
Graphic Design Catherine Jacobi, Ted Studios, Inc.
Copy Editor Michael Goodman
Production Coordinator Dana Singer

Board Officers, Board of Directors, and SNAG Committees
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Membership, Subscriptions and Additional Copies
SNAG/Metalsmith Business Office
710 East Ogden Avenue, Suite 600
Naperville, Illinois 60563-8603
(630) 579-3272, FAX (630) 369-2488
info@snagmetalsmith.org

Claims for missing issues are accepted only if received within three months.

Executive Director
Dana Singer
2275 Amigo Drive
Missoula, Montana 59808
(406) 728 -5248 FAX (406) 728-2729
DSinger@SNAGmetalsmith.org

Advertising
Jean Azzato
5 East 22nd Street, Suite 23L
New York, NY 10010-5329
(212) 460-9224 FAX (212) 460-0078
metalsmithads@aol.com

Editorial Materials
Suzanne Ramljak
10 Plaza Street #12C
Brooklyn, New York 11238
(718) 636-6030 FAX (718) 636-4642
metalsmitheditor@aol.com

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ACTIVE IN THE FIELD

by **Tara Stephenson**

While attending the 2001 Smithsonian Craft Show and the Renwick Alliance Auction dinner, I was confronted with two challenging questions for contemporary jewelers and metalsmiths. The first, What are we doing to cultivate, educate, and expand the numbers of people who form our collector base? And second, What can we do as individual artists to expand and nurture this base? By collector base, I mean those people who have an enduring interest in jewelry and metalsmithing, and are familiar with developments in contemporary metals. Because of their commitment, they are interested in supporting, encouraging and perhaps even lending financial assistance in order to promote the field. A member of the collector base will be an owner of significant works of jewelry and metalsmithing art.

Certainly, other disciplines in the arts are dealing with these very same issues. Curators, galleries, craft organizations, and a small percentage of artists are actively working to build a vital collector base. But should we leave the job of promoting the careers of the whole field in the hands of a select few? To illustrate this, the Smithsonian Craft Show, a national event sponsored by the Smithsonian Women's Committee, has an impressive reputation for presenting contemporary American crafts. This show typically draws a crowd of savvy craft collectors from all over the world. The majority of people visiting the Smithsonian Craft Show have more than a passing interest in crafts and are familiar with the craft scene. These people represent a significant part of the collector base.

During several conversations with artists exhibiting at the show, most indicated more than satisfactory sales. Even so, it became apparent that people were less willing to invest in what the artists considered their more significant works. Certainly, part of the explanation may be attributed to the economy, but can we hide behind this excuse entirely?

The Smithsonian Craft Show coincides with the James Renwick Alliance Craft Weekend. These two events are conveniently combined to provide maximum exposure and education for collectors and the general public. In addition, a craft auction and dinner are included in the craft weekend. The funds raised by the auction help to support the Renwick Gallery, and this in turn will allow it to fund educational programs, expand its collection and ultimately provide support for American craft. Student work is now included in a theme-oriented silent auction that I found to be an encouraging development. A portion of its proceeds benefits the students and provides visibility for emerging artists.

Although I felt somewhat out of place attending the gala benefit/auction dinner, it provided an excellent view of the collector's perspective. The number of craft collectors that turned out for the event was impressive. Adding to the success of this event was the quality of the craft objects auctioned off during the course the evening.

As the evening progressed, I observed that collectors had more knowledge of other craft areas than of metals. At the dinner, several seemed interested by what I had to say relating to the field of jewelry and metalsmithing. However, these collectors did point out that they were primarily interested in glass artists and then only if the artist had museum representation.

Perhaps my experience with craft benefit auctions is typical, although, it seems to me that more artists in the field should be present at these events. If we elect to participate, it is an opportunity to interact with prospective collectors. Historically, art schools, academies, colleges and universities have been an important patron of the visual arts. Special institutions such as Haystack, Penland, and Arrowmont provide courses in crafts, and many educational institutions offer lecture series and workshops open to the public. Through education, students can develop a better understanding and appreciation for the field. Although they may not become future artists, each student has the potential to become a member of the collector base.

The professional artist often educates when doing business with clients at shows like the Smithsonian. In the process of self-promotion, it is not uncommon for an artist to introduce a collector to another artist's work. This is good business, but it does a great deal more in the way of promoting metals. It encourages collectors to explore a variety of artists in the field.

Michael Monroe, formerly the head curator of the Renwick Gallery and now an independent curator, continues to educate collectors about jewelry and metalsmithing. Museum curators and gallery directors promote the field when they introduce and exhibit work created by the artists they represent. The Renwick Gallery's current head curator, Kenneth Trapp, is a strong advocate for American craft. He has also suggested that we become actively involved in the future of our field by becoming missionaries of craft.

Ultimately, we will all benefit by contributing to SNAG's recent efforts to increase the visibility of the medium. I am sure you will agree there are still opportunities for furthering the expansion of the collector base. Why not look outside of our field and the existing groups of craft collectors to promote and educate? Will jewelry and metalsmithing prosper and expand without addressing a broader audience? The arts need patrons if they are to thrive; jewelry and metalsmithing are no exception. We need a consensus about the common goals that we seek for the field. I'm sure, individually, our intentions are good; now it's time to act on them. ■

Tara Stephenson is a metalsmith and the assistant professor of jewelry and small sculpture at the University of North Dakota.

CALL FOR ENTRIES

Metalsmith, the award-winning publication of the Society of North American Goldsmiths (SNAG), the organization for jewelers, designers, and metalsmiths, is soliciting slides of recent work of metalsmithing and jewelry to be juried for inclusion in its annual Fall publication, Exhibition In Print 2002.

Approximately 40 artists will be selected for the publication, which will include four-color reproductions of artists' work, statements and biographical information, and an essay by noted critic and editor of Metalsmith magazine, Suzanne Ramljak. Ms. Ramljak is a prominent personality in the art and craft worlds writing, lecturing, and curating extensively on craft subjects with articles appearing in publications ranging from the New York Times to ARTnews. She contributed an essay titled, "The Power of the Intimate: On Jewelry and Contemporary Sculpture" for *One-Of-A-Kind American Art Jewelry* by Susan Grant Lewin and in 1997 received the Vanessa Lynn prize for Critical Writing for her article, "Keeping Vigil: Jewelry, Touch and Physical Engagement."

All jewelers, designers and metalsmiths, including students, are eligible and encouraged to apply and need not reside in the United States. All work must be original and produced within the last two years (2000 or later). Artists featured in the 2000 JURIED Exhibition In Print are not eligible to enter the 2002 competition.

The entry fee, payable to SNAG in U.S. funds, is $20 for SNAG members and $30 for non-members. To become a member of SNAG, please see the entry form.

All slides submitted will be retained by Metalsmith and SNAG for archival, research and educational purposes, and as an editorial resource for Metalsmith.

The submission of a signed entry form will indicate your permission for Metalsmith and/or SNAG to retain, duplicate, and publish images of your work, and your agreement to the terms and conditions set forth in this prospectus.

Applicants are encouraged, but not required, to apply with images that have not been widely circulated or published in Metalsmith or other publications.

Please share this prospectus and entry form, all forms may be duplicated.

To obtain additional entry forms or membership information, send SASE to:

Jan Baum
Exhibition In Print 2002
1402 Malvern Avenue
Towson, MD 21204

WHAT TO SUBMIT

The exhibition will be juried from 35mm color slides. Each artist must submit 5 slides. (Detail slides are acceptable but the total number of slides submitted, including details, must equal 5.) Slides should be of professional quality and mounted in standard cardboard or plastic, free from loose labels or tape.

Each slide should be labeled with the following:

- artist's name
- title of work
- dimensions of work (height x width x depth) in inches
- materials
- year of completion
- an "up" arrow in the top right hand corner on the front side

The slides should be clearly numbered to correspond to information supplied on the entry form. During the jurying all five slides will be projected simultaneously.

CATEGORIES

architectural works

ironwork

enamel

flatware

furniture

hollowware

housewares

sculpture (incl. installation & site-specific works)

jewelry

precious jewelry (primarily precious metals & gems)

production jewelry

liturgical objects

multiple categories

other

In the space provided on the entry form, specify the category at left which best describes the work you are submitting. Only one category may be selected. For example, if you enter a series of one-of-a-kind enamel brooches, you should apply under either "enamel" or "one-of-a-kind jewelry." If, however, you choose to apply with work that falls into more than one category (e.g., two brooches and three teapots), you should apply under the heading "multiple categories." These categories are for jurying purposes only, and every category may not be represented in the publication.

Please include a one-page resume and an artist's statement of no more than 125 words typed. Statements may be printed in the publication, but only those statements of 125 words or less. Your statement should relate to the work shown in your slides. Statements may be read at the request of the jury.

Entries must be postmarked by Wednesday, January 2, 2002.

Include a stamped, self-addressed business size envelope (#10) for purposes of notification. Incomplete or non-conforming entries will not be considered. Entry materials will not be returned.

Notifications, acceptance and rejection, will be mailed by April 30, 2002. Phone calls regarding the status of entries will not be accepted.

JURORS

Jurors for the Exhibition In Print 2002 were chosen to represent the wide range of professional positions in the field of contemporary metalwork.

Biba Schutz is a New York metalsmith & jeweler whose production and one-of-a-kind work is seen at many prominent craft shows and galleries nationally. Her signature designs are wrapped and manipulated wire rooted in her textile and design background.

Helen Shirk is a Professor of Art at San Diego State University (San Diego, CA) who is known for her jewelry and holloware focusing on color on metal. Shirk's work is found in many international collections including the Victoria & Albert Museum in London and the Schmuckmuseum in Pforzheim, Germany.

Joe Wood is a Professor of Art and Chairperson of the 3D Fine Arts Department at the Massachusetts College of Art (Boston, MA). Wood has received fellowships from the National Endowment of the Arts and the Massachusetts Cultural Council and his work is exhibited and published widely.

ENTRY FORM

EXHIBITION IN PRINT 2002

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Ilana Krepchin
Exhibition In Print 2002
47 Linden Street
Newton, MA 02464

Please print or type

Name

Address

City, State Zip Code Country

Telephone: day evening

email

Entry Category

Categories:

architectural works	furniture	liturgical objects	flatware
ironwork	hollowware	enamel	multiple categories
housewares	jewelry	production jewelry	
precious jewelry (primarily precious metals & gems)	sculpture (including installation & site specific works)	other _____	

Checklist Incomplete entries will not be accepted.

- ☐ Five labeled and numbered slides
- ☐ Completely filled out and signed entry form
- ☐ 125-word maximum typed artist's statement
- ☐ One-page resume
- ☐ Self-addressed, stamped, business size envelope (#10); (foreign postage requested but not required)
- ☐ Entry fee **payable to SNAG**, in U.S. funds (check one category)
  - ☐ SNAG member $20
  - ☐ Non-member $30
  - ☐ New SNAG member

In addition to my entry fee, my annual SNAG membership fee is included in my payment (check one of the membership categories below and add the $20 SNAG member entry fee).

General Membership	☐ North America: $59	☐ Foreign: $75
Student Membership	☐ North America: $40	☐ Foreign: $53

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CALENDAR

January 2, 2002	**Postmark deadline for entries**
February 2002	Jurying
April 30, 2002	Notifications of acceptance or rejection are mailed. No phone inquiries can be accommodated.
Fall 2002	Exhibition In Print 2002 is mailed and available on newsstands

SLIDE DESCRIPTIONS Please print or type

Slide 1

Title

Description (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions in inches

Materials

Date Photographer

Slide 2

Title

Description (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions in inches

Materials

Date Photographer

Slide 3

Title

Description (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions in inches

Materials

Date Photographer

Slide 4

Title

Description (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions in inches

Materials

Date Photographer

Slide 5

Title

Description (i.e., teapot, bracelet, etc.)

H: W: D:

Dimensions in inches

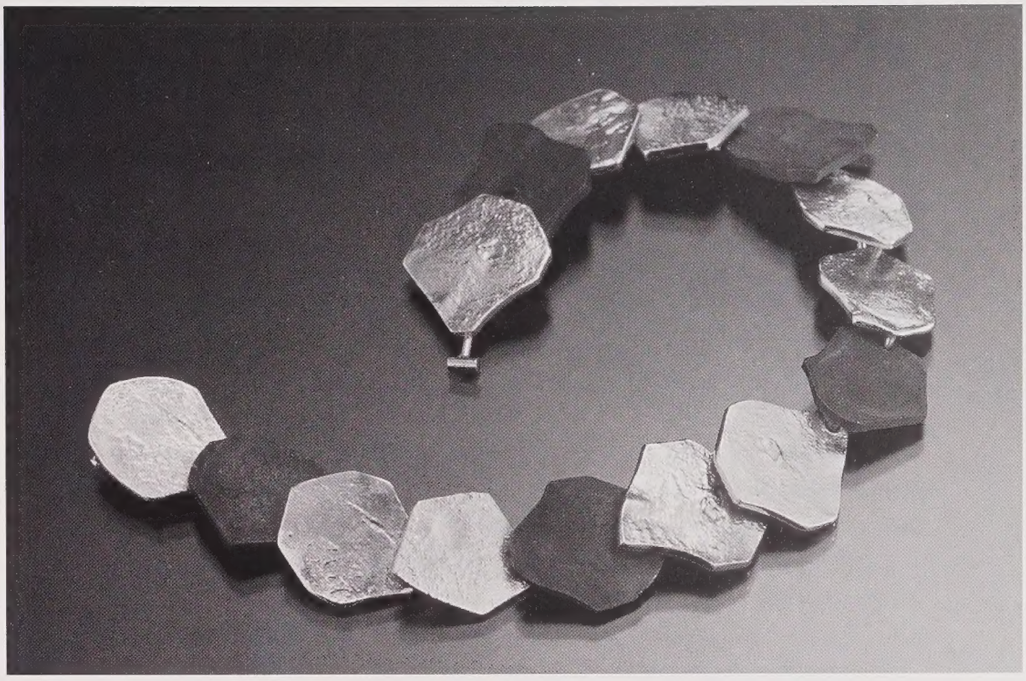
Materials

Date Photographer

It is suggested that you keep a photocopy of the signed and completed entry form for your records.

I grant Metalsmith and SNAG the right to retain, publish and duplicate any and all slides submitted herewith including posting images on the SNAG/Metalsmith website. I agree to all conditions of this prospectus.

Signature Date



Stepping Stone Bracelet 18k Gold and Blackened Steel

Photo: Hap Sakwa

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brianim@ix.netcom.com

Wendy Steiner
Photo: Jerry Bauer

WENDY STEINER

Wendy Steiner is founding director of the Penn Humanities Forum and past chair of the English Department of the University of Pennsylvania, where she holds the Richard L. Fisher Professorship. Steiner's *The Scandal of Pleasure: Art in an Age of Fundamentalism* was named one of the 100 Best Books of 1996 by The New York Times. Her most recent book, *Venus in Exile: The Rejection of Beauty in Twentieth-Century Art*, was published this August by the Free Press.

Suzanne Ramljak: Before we discuss the denial of beauty in twentieth-century art, I want to talk a bit about your own definition of beauty. You refer to beauty not as a property, but as a type of communication or interaction between beings.

Wendy Steiner: Yes, beauty is not a thing or a property but a relationship in which value is revealed. I describe it in terms of the myth of Cupid and Psyche. In that myth, Psyche is married to Cupid but had promised never to set eyes on him. Her jealous sisters urge her to look at him as he sleeps, and instead of finding a monster, as they had predicted, she finds a breathtakingly beautiful man. She is so overwhelmed by his beauty that her hand falters and a drop of burning wax falls onto him, waking him up. She has broken their agreement, so Cupid flies away and Psyche can get him back only by performing a series of superhuman tasks. She eventually succeeds and rises up to heaven immortal to become his wife. They have a child together whose name is Pleasure.

This myth expresses our reluctance to look at beauty—because of both its fearsomeness and the challenge it poses for us. It threatens to overcome us with awe or to reveal our unworthiness and so escape from us. In the myth, in order for Psyche to gain Cupid back, she has to become his equal, to become "immortal," just as he is. And she achieves this expansion of herself because she is so moved by his beauty. The myth is an allegory of the projection and growth of self that occurs through the realization of beauty in somebody or something. The experience of seeing beauty fills us with a sense of value and joy. When we see it, we get a picture of the best and most pleasured state that we can aspire to, and we therefore long to be worthy in that way.

SR: How do you know that you are experiencing something beautiful? Is pleasure the main criterion for beauty?

WS: The experience of beauty is accompanied by feelings of intense pleasure, but pleasure comes in many forms. Not every work of art fills you up with joy, for example, and if that were the only criterion, it would cut out a vast amount of art, which is not about joyfulness. But there are all kinds of pleasures. There are pleasures that come from tragic experiences, and pain, and so on. We have all had the experience of being floored by something, of thinking that it is so good at what it shows us about life, whether it makes us happy or sad, that it is intensely worthwhile, valuable, wonderful.

SR: What would you say to those who doubt whether they really need beauty in their lives? Why is it such an essential ingredient?

WS: I think that most people seek out beauty, although they find it in different places. In even the most restrictive, antihedonistic regimes—the darkest days of Soviet communism, fundamentalist and puritanical religions—people rebelled. They were constantly finding ways around strictures against beauty and pleasure. The desire for beauty is the opposite of the drive toward depression. People have a drive toward ease and health and happiness, and beauty is part of that urge. Evolutionary psychologists and biologists will say that beauty is tied up with sexuality, which is also part of the pleasure system. Asking why people need beauty is like asking why people need happiness. It is part of the structure of the human psyche, and except in extraordinary circumstances, people will seek it out.

SR: Now that we've established the nature of beauty and how we need it, we enter the twentieth century and modernist aesthetics where beauty was shoved aside in favor of things like the purity of abstract form. You hold the eighteenth-century philosopher Immanuel Kant responsible for this shift, and see us as still suffering from a Kantian hangover.

WS: Well, Kant probably deserves better than I give him. He was a brilliant and complicated thinker, and I am really talking about the popularization of Kant more than Kant himself. What Kant valued in terms of beauty was its lifting us out of the particulars of normal experience. For him beauty meant freedom, and he associated it most profoundly with a freedom from the accidents of individual experience, claiming that the judgment of beauty goes on when we are lifted into a universal, human state. Art and nature provide a place where the individual is truly free, where the particulars of life drop away, and we are liberated into a realm of spirit. In that spiritual realm we experience either harmony and balance or, in the sublime, a kind of safe chaos. These are big feelings that transcend the accidents and limits of the normal human condition. So it's not as if Kant's notion of beauty were a terrible idea, but we have tried that notion out and pushed it very, very far, and left a lot that is valuable and moving about life out of the equation.

SR: The attraction of Kant's aesthetic view is that it promises a sense of freedom, but there also seems to be an implicit fear or discomfort with the material world, and a desire to protect or remove oneself from it.

WS: I do think that the line of thinking that proceeded out of Kant ended up being very self-protective. Beauty was going to be limited to formal beauty. It was the kind of beauty that didn't involve much in the way of personal risk or involvement. You bracketed off everything but a sort of Platonic ideal, a world of forms, concepts, ideas. It is like traveling: you leave all the messiness of life behind and go off on an adventure, an escape. And it was directly connected to the idea of leaving women behind, too. There was a certain kind of pleasure lacking in Kant's account of beauty, and such pleasure became vilified as impure, vulgar, domestic.

One of the defining features of the avant-garde, beginning with its rise in the mid-nineteenth century, was its opposition to bourgeois society. Whatever pleased or reinforced bourgeois values—charm, allure, comfort, family life—the avant-garde attacked. Since the female subject was the primary symbol of beauty in art, she became associated with a complacency and impurity that the modernist artist could no longer condone. So in order to demonstrate their separateness from bourgeois ideas, and to catch the middle classes in their sentimental prejudice, artists more and more represented what was not comfortable, what was challenging. The straightforward representation of beauty and its traditional symbols, like woman and ornament, are put aside, as the work of art became a way for avant-garde artists to work out their anger against the rest of society.

SR: You associate certain virtues with beauty, such as mutuality, understanding, and connectedness. What are the defining traits in the antibeauty camp?

WS: These would be: discipline, purity, sophistication, and a lot that is associated with existentialism—looking things straight in the face with a bluntness about the human condition, without pretty cover-ups or masks. Beauty involves a gesture of generosity toward the audience, an emotional expression meant to create some sort of sharing.

In my book, I discuss the story of *Frankenstein* as a way of capturing what was wrong with Kant's limited view of beauty, for the author, Mary Shelley, had thought through Kantian aesthetics in terms of feeling and found it utterly destructive of human emotion. She saw creativity as analogous to parenting—mothering in particular. Alienated artists deny their audience beauty, refusing to love what they create, but instead seeing it as a punishment or provocation sent into the world to challenge other people. It is as if they were parents who do not love their offspring, cannot see themselves reflected in what they create and do not see themselves bound to others through that act of creation. Loving what you create, she shows, is what it means to be human and to contribute to human understanding. Otherwise, we create monsters, machines, shock, destroying any possibility of reciprocity, mutuality, sympathy, and empathy. Mary Shelley saw brilliantly into the analogy between beauty and familial feeling. What modernists by and large tried to do was to avoid feeling, to separate everything that had to do with the family, domesticity, and love from aesthetic experience and make the two totally disparate.

> "Asking why people need beauty is like asking why people need happiness. It is part of the structure of the human psyche."

SR: You refer to crafts as a "Kantian misfit," in the same pile with women, beauty, and the vulgar. And yet the crafts have been a major source of sustenance throughout this whole beauty drought.

WS: Because the Pre-Raphaelites and the Arts and Crafts Movement connected the female subject, allure, color, ornament, and craft, these movements were anathema to the avant-garde. Modernists revolted against what they considered the cloying, sentimental vulgarity that connected art to the pleasures of daily life. A great deal of twentieth-century art was trying to establish the separateness of high art from day-to-day experience, or trying to re-create daily life in terms of abstract, formal ideas. High art, in order to be experienced in a state of freedom, had to be nonfunctional. A pot or even a necklace is useful, and is therefore impure, whereas easel painting becomes the highest form of art because it is two-dimensional and abstract. A modernist would flinch at the idea of treating painting as wall decoration.

"What modernists by and large tried to do was to avoid feeling, to separate everything that had to do with the family, domesticity, and love from aesthetic experience."

As with the idea of beauty as divorced from interest, the opposition between art and craft began in the eighteenth century. Before that, the word "art" was used indiscriminately for what we would now call both crafts and high art. When you make a distinction like that, which is slightly counterintuitive but has a crucial ideological or philosophical value, you have to police it hard. And so there has been a lot of policing of this idea, and a real demotion of craft that has been difficult for its practitioners. Even Picasso's pots are not worth as much as his paintings.

SR: The psychology of ornament is quite interesting the way you describe it. Ornament is suspect because it is seen as a means of exerting power through pleasure, which creates distrust and anger. It is a twisted situation wherein ornament becomes guilty of the crime of trying to please other people.

WS: If your goal in life is to avoid being pleased or charmed or calmed—looking the existential situation straight in the face and realizing that you're going to die—then having your attention diverted by a pleasure that blocks out the idea of death is a danger, a compromise, an act of bourgeois cowardice. You don't respect the pleasure that comes of beauty if an unflinching comprehension of failed meaning is your aim in life. So you have to keep it at bay, and you describe jewelry or any form of ornamentation as vulgar insofar as it distracts people from the hard truth about things.

On a less life-and-death level, ornament can distract people from form. If you are wearing a suit and you have on a piece of eye-catching jewelry, then people are less likely to notice the lines of your suit, the design factors involved in its overall form. As the essential, defining, abstract qualities of an object, form has a Kantian premium attached to it, and anything that distracts from form is a problem. Ornament is associated with colorfulness, brilliance, and charm; the bauble takes up more attention than it allegedly deserves.

SR: On the subject of jewelry, you discuss Gijs Bakker's *Waterman* brooch as an ideal embodiment of the type of beauty that you most value.

WS: It is partly because of the genesis of that object. Helen Drutt English, who owns the brooch, had it made from a cocktail ring she inherited that had a host of little diamonds. It was too conventional for her taste, and she decided to have something else done with the stones. So she took it to Gijs Bakker, who meanwhile had been working with a photograph by Bruce Weber of a beautiful man who looks like a Greek athlete. Bakker put the man and the ring together. The brooch shows the male figure emptying a pail over his shoulder, and what he empties is a stream of diamonds that look like a flow of water. So here is a woman who trades a ring that doesn't move her for something that does. The valuable diamonds, which before were merely decorative, become part of an image of a beautiful man. Now the brooch is meaningful and beautiful, and because she's also fond of Bakker, there's a personal connection to the creator as well. The ring has been turned into an object tied to her feelings in many ways and, moreover, an object that represents male beauty unself-consciously—an image of a human being who is very pleasurable to look at.

SR: This gets back to the essential value of beauty as a life-affirming agent that helps to reconcile us with our lives.

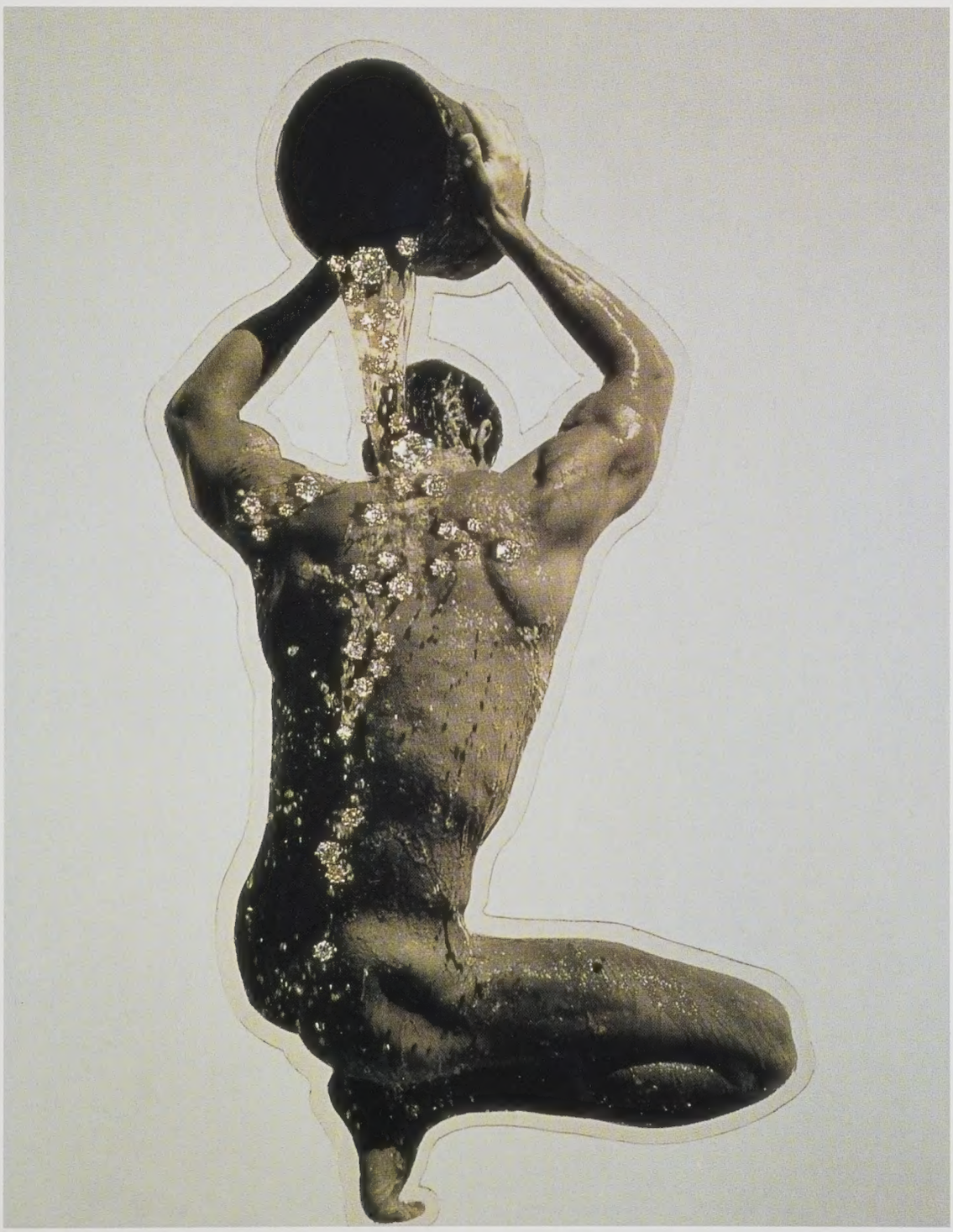
WS: Beauty often does involve a form of reconciliation. I have been reading Jonathan Lear, a philosopher and psychoanalyst who talks about individual self-expression as an essential process that we are engaged in all the time. That's what living is about: an ongoing process of

working through our baggage and expanding outward into new places, with the attendant pleasure that growth brings. There is a circuit involved in it, in which beauty and love are tied to notions of value. What we are doing when we look at works of art is saying, "Is this valuable to me? Does it enhance my life in some way? Does it teach me something? Does it please me in some way?" This process of learning what is important to us is an essential part of our self-understanding.

SR: Know thyself . . .

WS: Know thyself, but not just thyself as an abstract thing. Know thyself as a being with needs and desires and an agenda of interests. Remember, Kant said that beauty is the experience of a disinterested interest. I think what we need instead is to learn how to cultivate a self-interested beauty.

Suzanne Ramljak is editor of *Metalsmith* magazine.



Gijs Bakker
Waterman, 1991
PVC laminated photograph, diamonds
6 x 3"
Private collection
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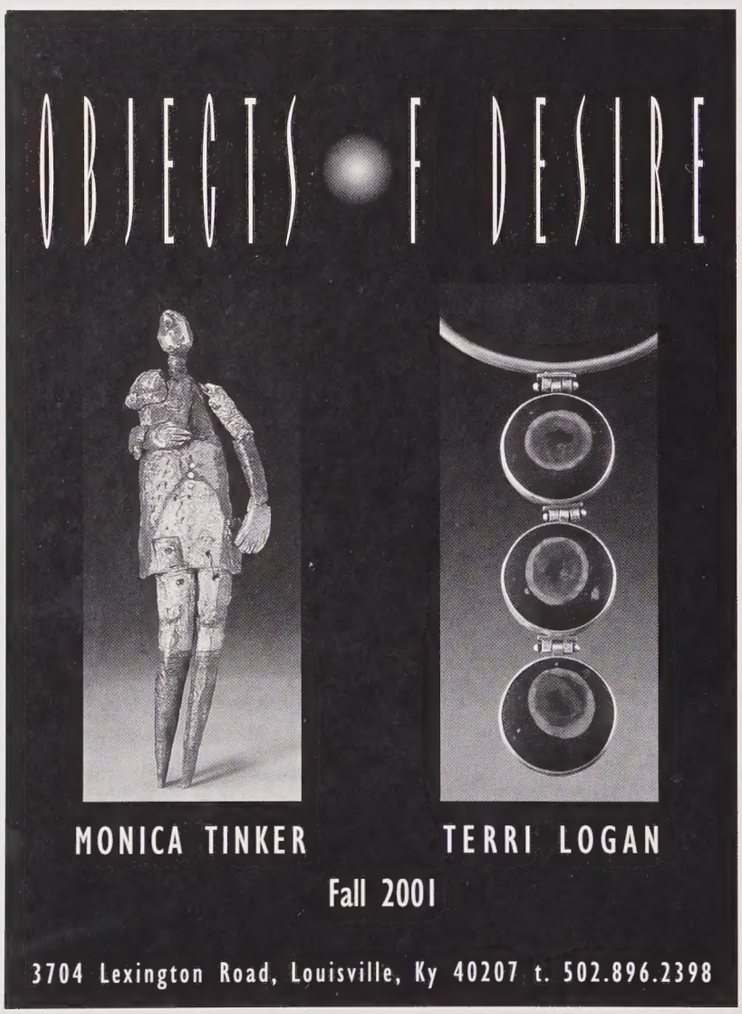

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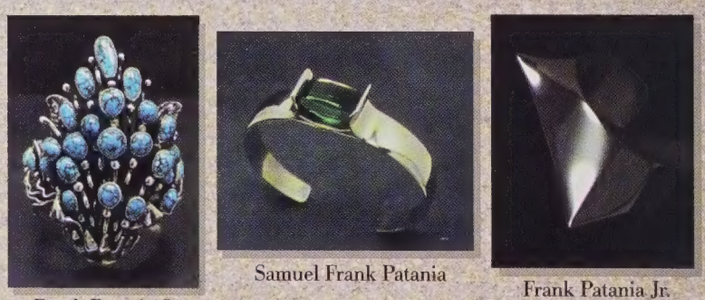

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Top: 14K Yellow and White Gold
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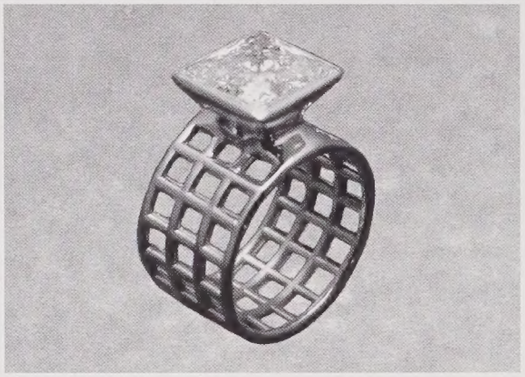

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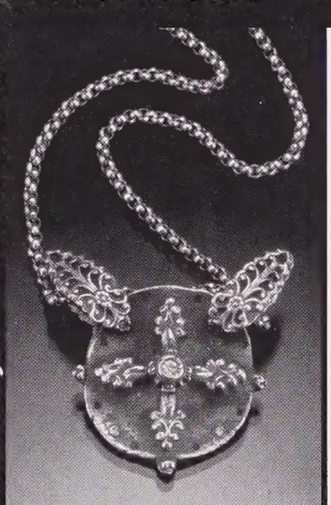

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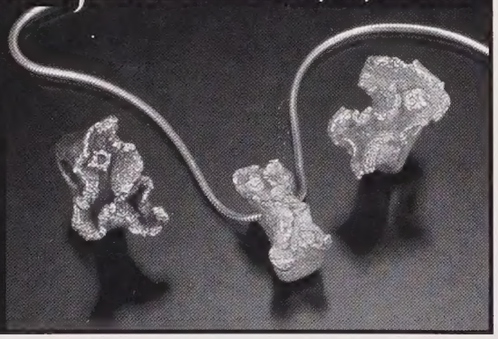

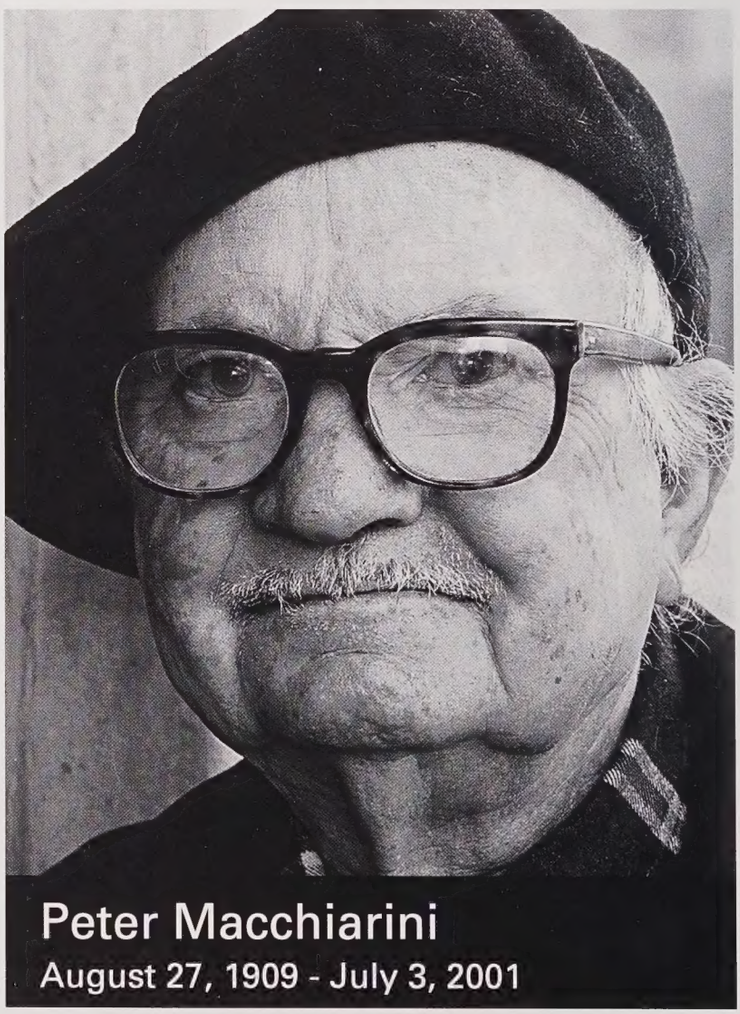

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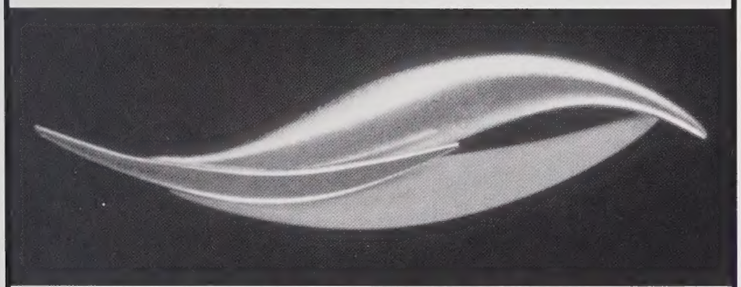

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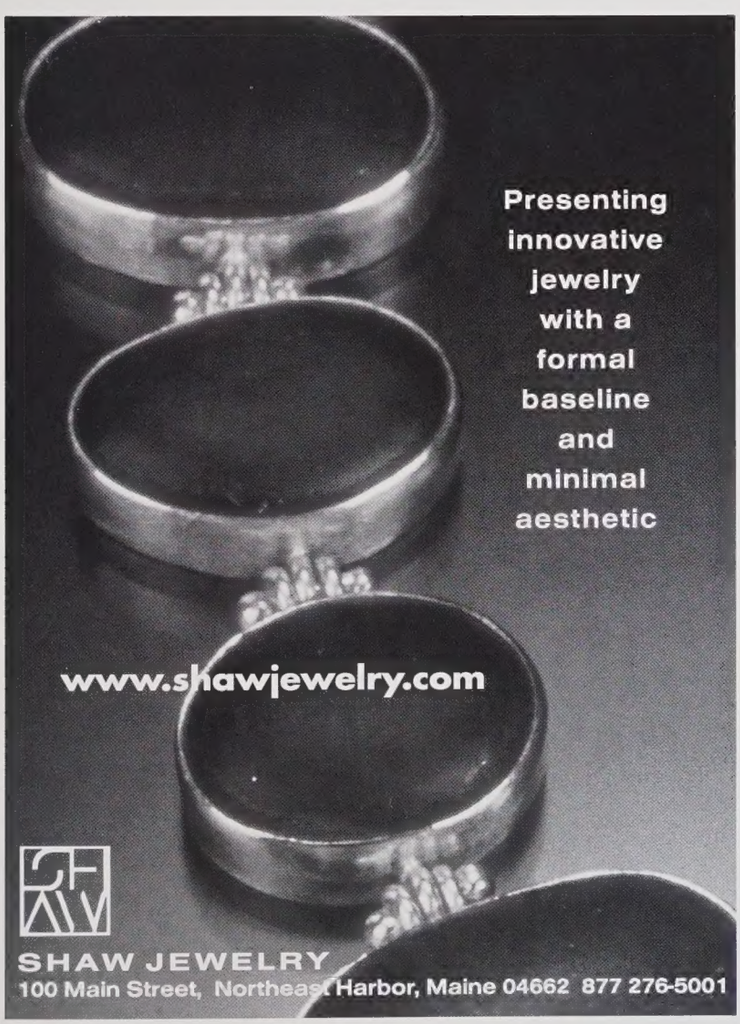
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OBSERVATIONS

the work of Sofia Calderwood

by **Anderson Turner**

The work of Sofia Calderwood seems to be asking, Why do we wear jewelry? Is it to gain the attention of others? And if so, why not point directly to parts of the body widely thought of as physical hot spots of excitement? Certainly, many other artists have expressed sexuality in an overt way. What is interesting about Calderwood's work is that it requires a conscious commitment on the part of the wearer to "deal with the attention that wearing the pieces excites."

Pink Anthers, a pair of earrings, draws attention through fuzzy caterpillar-like hairs made from bright pink pipe cleaners. We are further engaged by the pink powder that falls from the fuzzy forms as they're worn, turning the wearer into a virtual performance artist. The powder, which is lustrous when rubbed into the skin and has a pleasant faint odor, comes in an accompanying box allowing the wearer to "recharge" the work at will. The most striking feature of this work is the strong sexual and tactile feelings it arouses; the earrings make you want to grab them, and feel them, and experience the textures of the material used.

Florets, another pink pipe cleaner creation with its own recharging powder box, again produces immediate dialogues among the work, the wearer, and the beholder. However, this piece offers the possibility of intimately sharing the tactility and lustrous powder, since, as a bracelet, it is on a more accessible part of the body. Whomever the wearer touches is left with a physical memory, or trace, of the encounter. With this piece, Calderwood entices the wearer into a physical exchange with her art and other people, referencing jewelry's social and sexual dimension and adding a new twist to the tradition of shaking hands.

Pollen Sac, a sterling silver necklace designed to dispense bronzing powder, is intended to "rest in the cleavage of the wearer" and create a bronzed area for all to see. While this work is in no way subtle, it relies less on bright colors and more on its location on the wearer's body to elicit attention.

Some of Calderwood's work is more notable for its visual impact than its subtle suggestion of a person's intimate activities or thoughts. For example, *Carpels I*, a bracelet made with sterling silver and dyed foam earplugs, impresses one with its brightly colored, snub-nose forms. Calderwood's transformation of the lowly earplug is both beautiful and unexpected, and renders the bracelet something more like a sculpture. Indeed, it is not difficult to imagine a giant version of this piece in the lobby of an office building or on a college campus.

Anderson Turner is a ceramic artist based in Kent, Ohio.

left
Pink Anthers, 2000
sterling silver, pipe cleaners, powder
2 1/2 x 1 x 1"

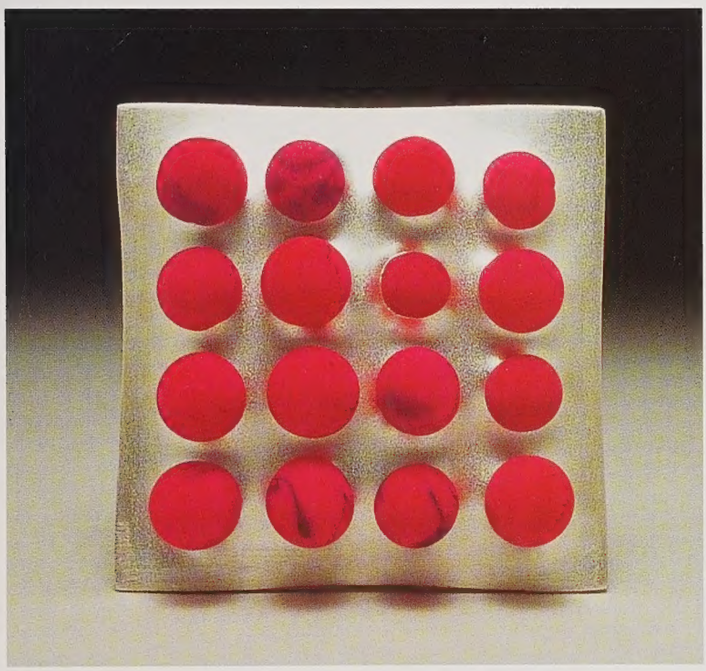
clockwise from top right
Pink Anthers Powder Box, 2000
sterling silver, pipe cleaners, powder
2 x 2 x 1 1/2"

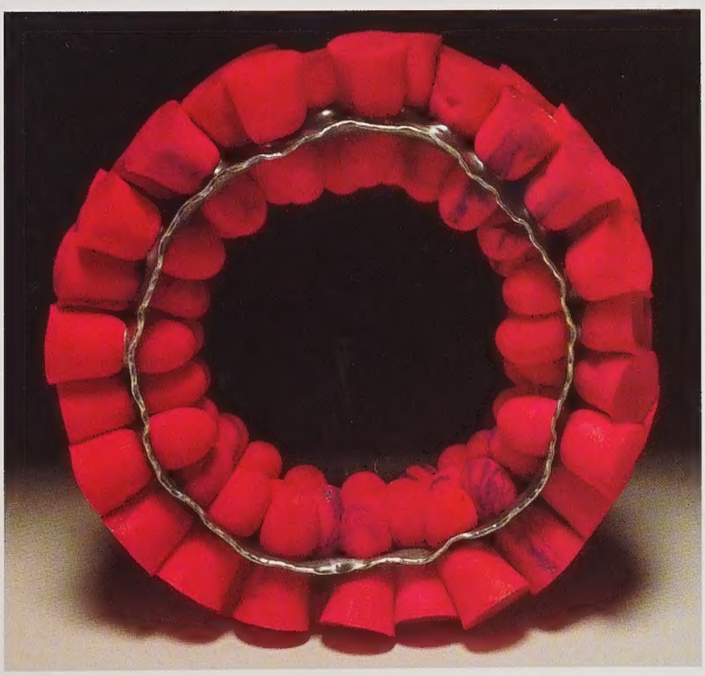
Florets, 2000
sterling silver, false eyelashes, pipe cleaners, powder
5 x 5 x 1/2"

Pollen Sac, 2000
sterling silver, bronzing powder balls
12 1/2 x 1 x 1"

Carpels I, 2000
sterling silver, earplugs, perfume
4 x 4 x 1 1/2"

Carpels II, 2001
sterling silver, earplugs, perfume
2 x 2 x 1/2"





Brooch, 2001
18k gold and sterling silver,
oxidized
$1\,1/4 \times 4 \times 3\,1/2$"
Photo: Ralph Gabriner

States of Being: The Jewelry of Reiko Ishiyama

by Patricia Harris and David Lyon

The delicious paradox of quantum physics is that matter exists simultaneously as particle and as wave. Much of Reiko Ishiyama's recent jewelry shares that strange condition, appearing concurrently as both object and gesture, point and vector.

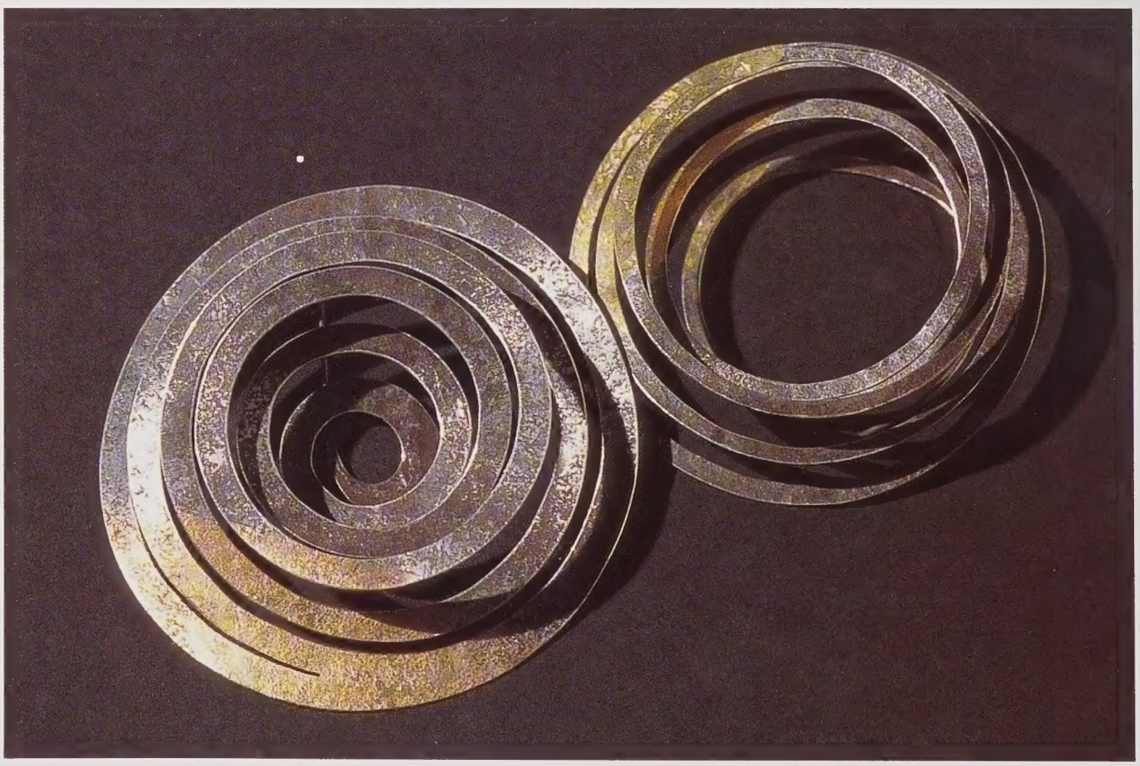
A strip of silver and gold, cut in spirals from a flat sheet of hammered bimetal, becomes a tangle, becomes a brooch—all without losing sight of the original, quiescent metallic sheet. To look at one of her spiral brooches is to glimpse the hidden personality of the metal that has, for the moment, assumed a fresh form.

Ishiyama's respect for metal goes back to her childhood. Until age ten, she lived in a village of craftspeople on Shikoku Island off western Japan, and her earliest memories are of observing artisans in their workshops. She remembers the blacksmiths most vividly. "They always had a fire next to them," she recalls. "I remember the smell and sound of forging metal. Then there was the sound when the blacksmith struck the metal, when heat and light jumped out from under the hammer. The sparks!" To this day, the play and shimmer of light and shadow remain key to Ishiyama's artistic aims.

Years would pass before Ishiyama herself would work in metal—she earned a B.A. in art history from Kanseigakuin University, Hyogo, Japan, in 1965—but the tap and clank of the smith's hammer are constants in her work. "When I start hammering," she says, "I can hear the rhythm of my body. It's like resting. For other people it's noisy, but for me it's restful." It is also key to her work. Ishiyama hammers to texture the surface of her metals, usually pounding silver against corrosion-pitted iron. She hammers to form her work. And she hammers to imbue the metal with the density and stiffness necessary to capture the delicate gestures she will force the metal to assume. Her designs demand that precious metals behave almost like copper or steel, maintaining their physical integrity in a variety of stressed shapes. She hammers and hammers thin sheets of silver and gold as if the energy

of each blow could be stored in the metal's memory as kinetic potential, as the iron discipline to endure in the shape she sets. Ishiyama abhors soldering—"melting things together," she says with distaste, preferring to shape rather than construct her pieces.

Ishiyama began making jewelry soon after moving to New York in the mid-1980s. Her earliest jewelry designs involved releasing a form from a sheet of metal, as if the form were already implicit and just waiting to be liberated from its two-dimensional state. She continues to use the technique in her current design repertoire. In essence, she hammers sheet metal to produce the requisite tempering and to supply surface texture and detail. She then draws the three-dimensional form in a collapsed two-dimensional representation and uses a frame saw to cut out the details. Although she must still finish the edges, the form is nearly complete when she teases out the metal, pushing and pulling, tugging on points, until it expands to full shape



above
Brooch, 1998
sterling silver and 18k gold (bimetal), oxidized
$1\,1/8 \times 4 \times 2\,1/2$"
Photo: Nobu Fukada

right
Brooch, 1998
sterling silver and 18k gold (bimetal), oxidized
$1/2 \times 2\,3/4 \times 2\,3/4$"
Photo: James Dee

opposite page
above
Brooch, 1998
sterling silver and 18k gold (bimetal)
$1\,3/4 \times 1\,3/4 \times 5$"
Photo: Ralph Gabriner

right
Bracelet, 1998
sterling silver and 18k gold (bimetal), oxidized
$2\,3/4 \times 3\,1/2 \times 7$"
Photo: Ralph Gabriner

like a butterfly shedding its chrysalis and unfolding its wings.

The apparent spontaneity of these pieces produces an almost childlike delight. The forms seem to have sprung into existence almost effortlessly, and while it is true that the technical requirements of this design approach are not as taxing as other approaches to jewelry, they require a poetic sensibility to visualize how the finished piece can be coaxed from the metal.

The straightforwardness of this technique does not limit the multiplicity of possible forms and effects. Two 1998 brooches employ a commercial bimetal of sterling silver and 18 karat gold. Ishiyama has also oxidized the silver to enhance the surface granulation. While one brooch expands front and back from a central axis—its leaflike shapes producing a cascade of light and shadow akin to the dappled effect of sunlight shining through bamboo—the other employs spiral forms with a single vector of movement, recalling a blossom rather than a leafy canopy. One technique—two very different effects.

If the sprung cutouts illuminate the three-dimensional form inherent in the two-dimensional material, Ishiyama's other approach to creating jewelry involves drawing in volumetric space with thin spiral strips of metal. By cutting the ribbons as spirals from a sheet of metal, she makes energy visible—in the way that a tornado becomes visible as the spinning motion gathers matter in its vectors. As she pulls the spirals into three-dimensional forms, Ishiyama is literally drawing vortices in the air. After appropriate hammering and surface treatment, Ishiyama shapes the strips into forms that might encircle the wrist, or attach with a pin as a brooch.

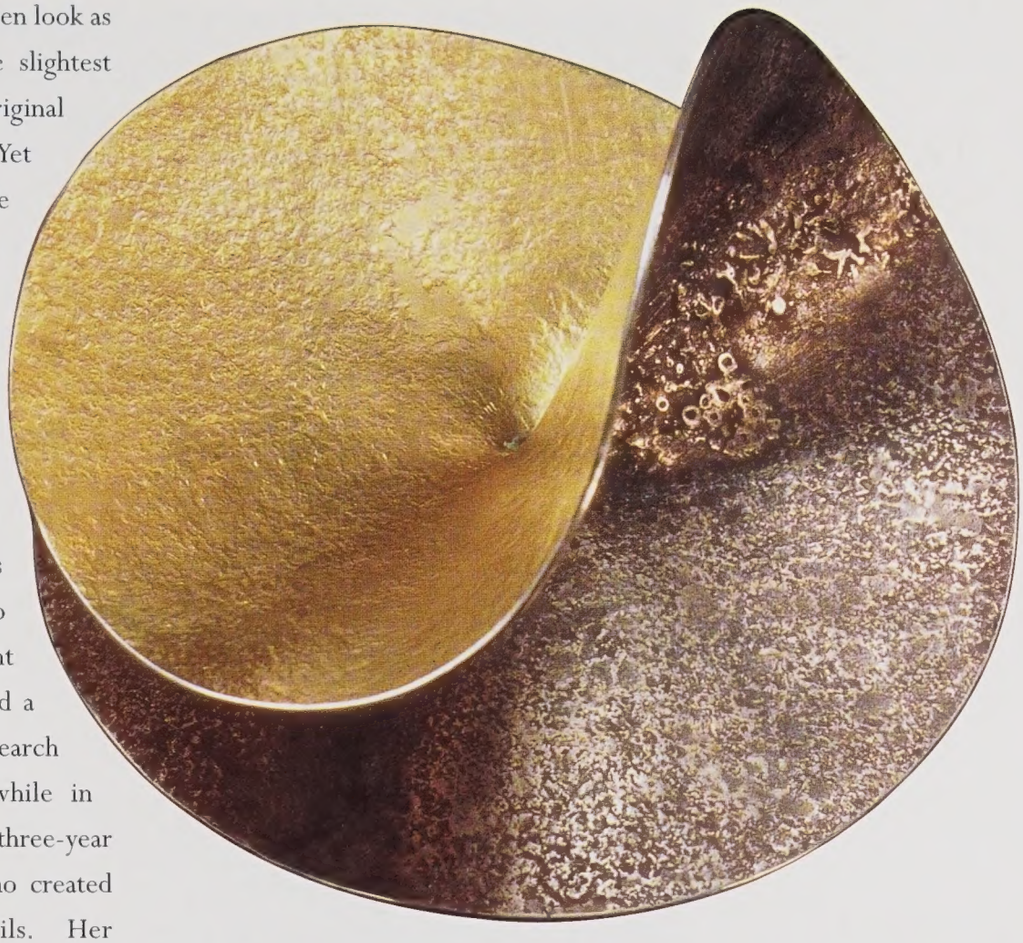
Ishiyama creates the illusion that whatever form she may give the metal, it is only a transitive state. The fluidity of the forms and their seeming impermanence lends them a poignancy that is usually the realm of the natural world, where beauty must inevitably decay. Her

Earrings, 2001
sterling silver and 18k gold
(bimetal), oxidized
each 3/4 x 1 1/4 x 2 3/4"
Photo: Ralph Gabriner

brooches, bracelets, and neckpieces often look as if they could be deformed with the slightest pressure, or deconstructed to their original metal forms by pushing or pulling. Yet they are, in fact, sturdy and stable because the metal has been so work-hardened. The impermanence is the artist's illusion.

Ishiyama's dependence on the physical properties of metal allows her to make pieces virtually devoid of supporting architecture, keeping them light and kinetic. She sees jewelry as keyed to the body, and has aimed to make her pieces expressive and buoyant even from the outset. Jewelry marked a departure from her past. She did research on the traditional tea ceremony while in college and after graduation served a three-year apprenticeship with a metalsmith who created traditional tea ceremony utensils. Her apprenticeship was limited to surface design, but she discovered her own direction not in this traditional craft, but as a metal sculptor working on a large scale. In keeping with the Conceptual art direction of the Japanese art world in the 1970s and 1980s, she found herself thinking more and making less.

"I wanted to go back to working just with my hands," she explains. Referring to the ethic she learned as a child in a workshop village, she says solemnly, "It is very important to live with the hand." Moving to New York made that possible. When she arrived in 1985, the street scene fascinated her. "It was such a surprise," she says. "I just saw people's energy and independence, and I realized that I could really experiment." Inspired by some innovative jewelry she saw in a SoHo gallery, Ishiyama turned her sculptural skills to small-form work with saw, hammer, and files at a jeweler's workbench—making jewelry to match the lightness of spirit she found in New York. Apart from a three-month course at the Fashion Institute of Technology—which she took mostly to have a workbench and learn where to buy materials—Ishiyama is largely self-taught.



above
Brooch, 1996
sterling silver and 18k gold (bimetal), oxidized
1 x 2 x 2"
Photo: James Dee

When she first began making jewelry in New York, she purchased her silver from Japan—simply because she didn't know where to buy materials. She notes that Japanese silver, typically 950 instead of 925, is harder and more tempered than the stock sterling she finds in the U.S., but that she has found suppliers willing to temper silver to the Japanese standard (although it is still 925 silver), saving her some time work-hardening the metal to achieve the springiness on which her designs depend. Ishiyama is modest about her tools and her skills, noting that most of her work is rather simple from a technical standpoint. Moreover, she continues to work in silver—or in a bimetal of silver and 18 karat gold. As a sculptor, she often favored copper, but finds it too difficult and messy for smaller-scale jewelry. Moreover, she notes, "Silver is reasonable. When I work on metal, I don't want to feel stingy. I have many failed pieces. But if it's silver, I can afford it."

The simplicity of her tools, techniques, and materials do not limit her artistry. Alchemists (at

least in theory) worked with nothing more than air, earth, water, and fire. Hammer in hand, Ishiyama finds grace, movement, angle of momentum, and dynamic potential in simple strips or sheets of silver. She does so by designing directly in the metal, working it with her hands to find shapes and forms that complement the body. Her necklaces and bracelets take on forms that resemble vessels—cages to fit around parts of the anatomy. And all of the pieces, including brooches and earrings, display forms evocative of the natural world. The sprung works, i.e., those that are opened from a sheet of metal, tend to follow the geometry of leaves and flowers. Her spiral bracelets, formed from spiral-cut long strips of metal, assume forms akin to lianas, girdling the arm in profuse swirls.

Hammer in hand, Ishiyama finds grace, movement, angle of momentum, and dynamic potential in simple strips or sheets of silver.

The spiral works achieve an airy grace in which the metal describes elegant arcs in empty space, and the spaces between the arcs are as essential to the design as the metal itself. Ishiyama describes these works, which she began to make in 1997–98, as "freer" than some of her earlier, more solid pieces, where she was exploring forms in metal rather than in metal and air. For example, a stately 1996 brooch literally turns back on itself, an exploration of the "sides" of two-dimensional metal wrenched into three dimensions and enhanced by the application of gold leaf.

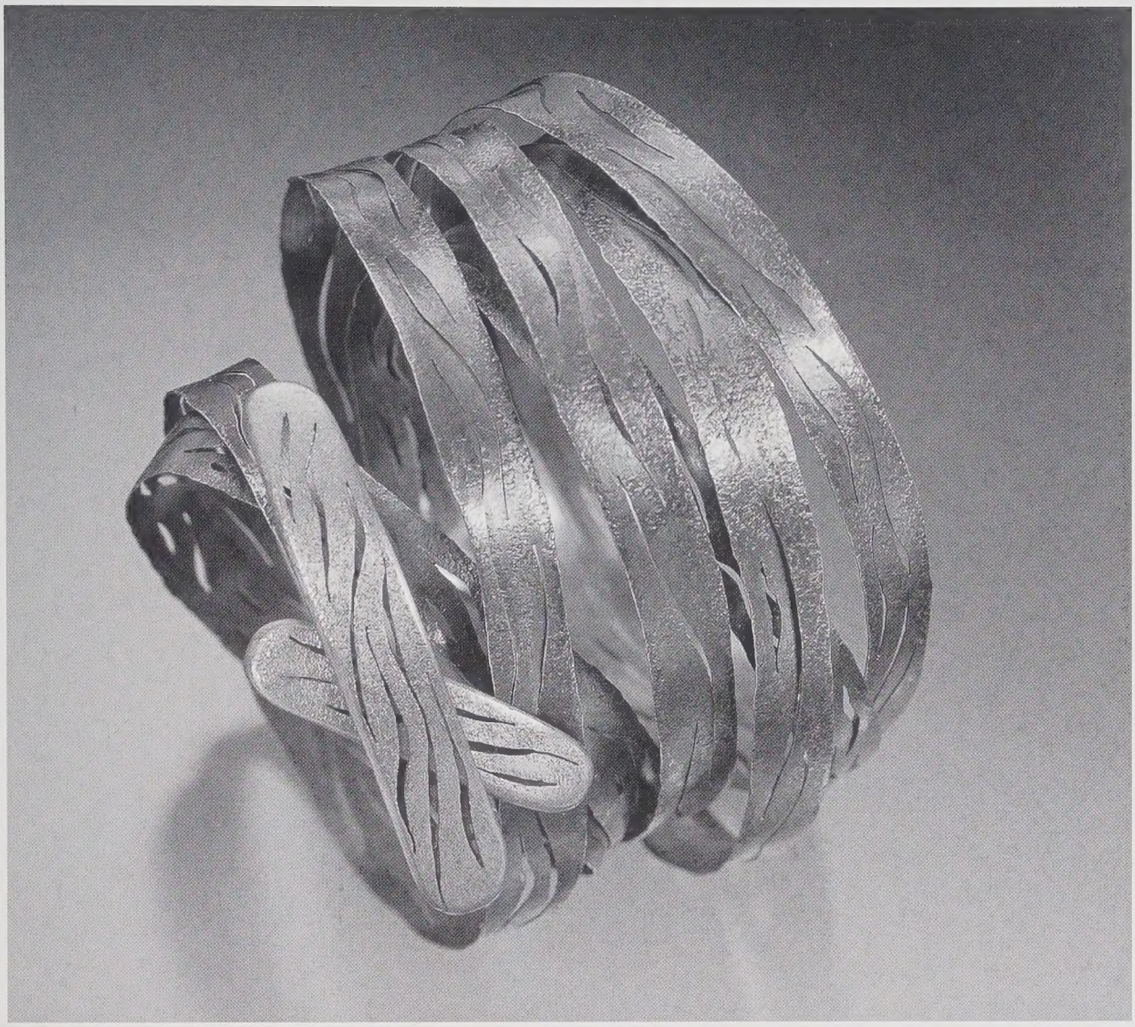
Ishiyama tries to connect her pieces to the body in as direct a manner as possible. "When the piece itself sits on the table, it has been completed. But when it is on, it gains something extra—it becomes a different space with the body," she says. "It's not just hanging on. Even with the brooches, I hope they will twist like a second skin, moving with the body."

Ishiyama describes herself as a production jeweler, although the label could be misleading. Each successful piece that she designs enters her permanent repertoire—much as a dancer builds a body of choreography that she or he can perform—but each time she remakes the piece, it will be somewhat different. She is, however, pragmatic. She does not establish a limit for a given piece, knowing only that "when it's sold, I have to make another one." She does produce one-of-a-kind jewelry, but views these pieces as long-term projects where she can experiment with techniques and concepts that will ultimately find their way into her production line.

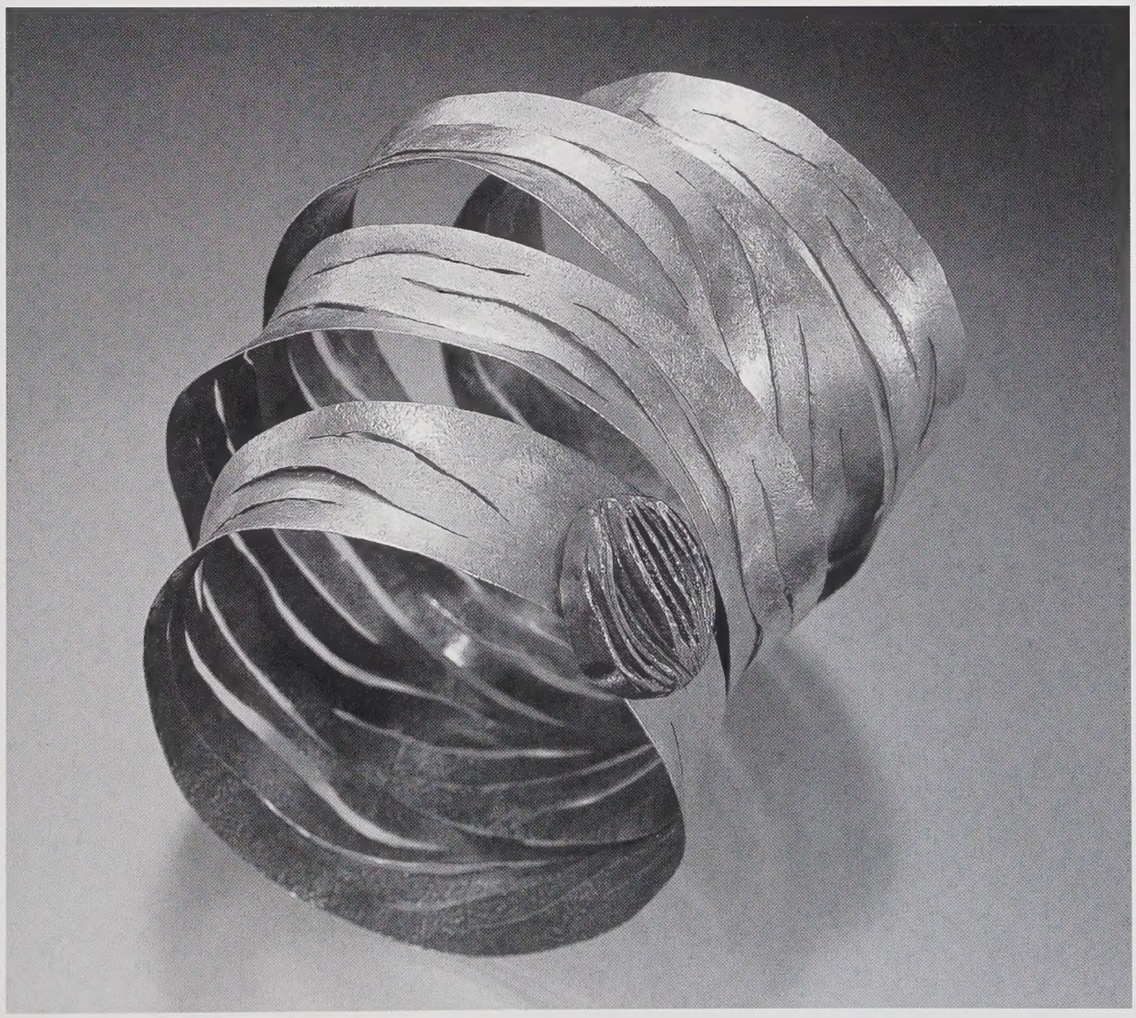
One of those technical experiments is very evident in the bracelets from 2001. In many of her pieces, Ishiyama has relied on the curves inherent in narrow spiral-cut strips of metal, knowing that the width of the strips would allow her to have both flexibility and strength. These two pieces, however, use broader strips of metal, but with flexibility enhanced by cutting slashes or striations along the longest axis. The striations permit the metal to twist, producing a richly undulating surface and creating an effect akin to the bark of certain trees. In both pieces, Ishiyama attaches contrasting details to the spiraled coils—such as gold bars or an oxidized sterling rosette that resembles the skeleton of a nutshell. She also joins the ends with rivets, a more satisfying mechanical solution to completing the form than soldering them together.

The pieces point to Ishiyama's strategy for evolving her work. Quite consciously, she has stripped her jewelry of artifice, letting the simple metal outshine the straightforward techniques. But she is constantly looking for ways to layer simplicity upon simplicity. The effect she creates is not so much minimalist as an exemplar of the aesthetic economy one might better call elegance. ■

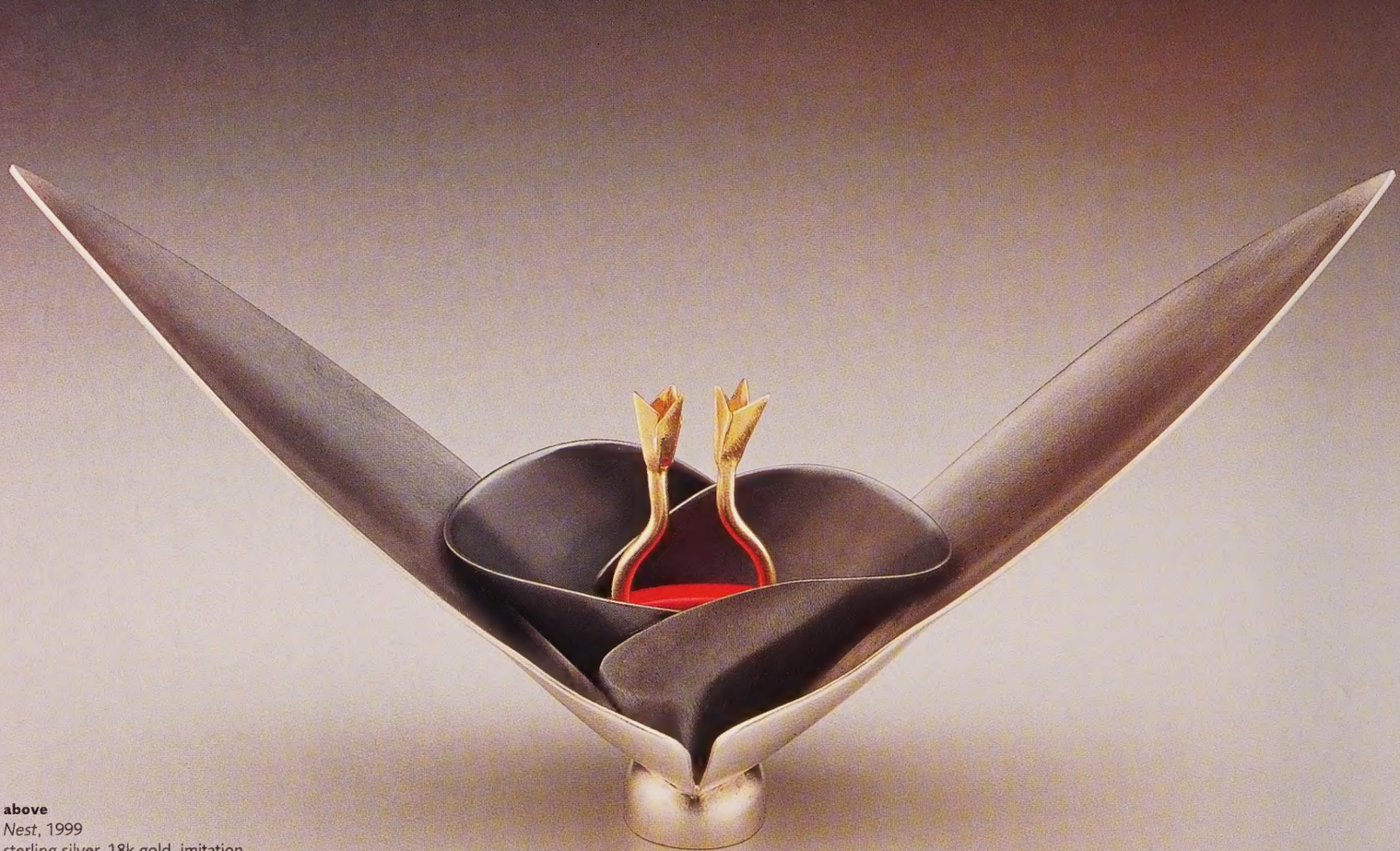
Writers and critics based in Cambridge, Massachusetts, **Patricia Harris** and **David Lyon** are frequent contributors to *Metalsmith*.



Bracelet, 2001
sterling silver and 18k gold, oxidized
2 x 3 1/2 x 3/4"
Photo: Ralph Gabriner

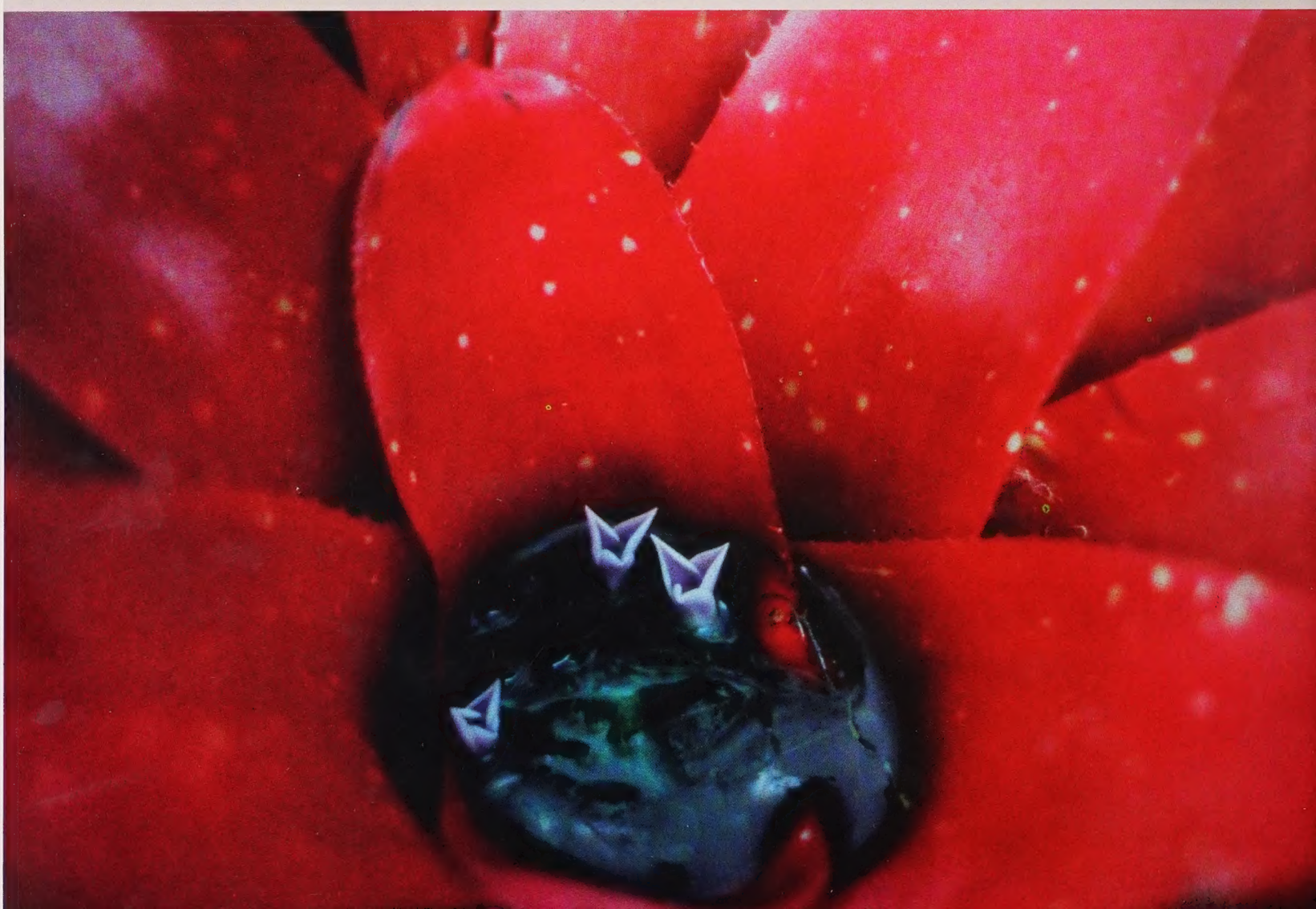


Bracelet , 2001
sterling silver and 18k gold
(bimetal), oxidized
3 x 4 x 3"
Photo: Ralph Gabriner



above
Nest, 1999
sterling silver, 18k gold, imitation coral
3 1/2 x 7 x 1"
Photo: David L. Smith

below
Photo reference for *Nest*



Nature and Nurture: Sue Amendolara

by Marjorie Simon

Once upon a time, all art was about nature, the simplification (abstraction) or elaboration of natural forms. Egyptians assembled leaves of the thinnest gold and molded fruit in vividly colored glass into necklaces and diadems. Ancient Greeks fashioned ears of wheat from beaten and chased gold. Islamic prohibitions against showing the human face have led to highly developed and abstracted plant imagery, and in Japan Nature herself is sanctified.

For a millennium, Western art that reproduced nature was considered the highest achievement. Even Dryden called art "Nature's handmaid." And during the apotheosis of the Western paean to nature, the Art Nouveau movement, the prevailing belief was that nature is not only the subject of art, but the source as well, expressed in decorative arts from ironwork to wallpaper to textile design. As a noted text of the time proclaimed, "We look . . . in ornament for the order, rhythm, [and] harmony of natural growth."[1]

Another interpretation of the origin of *ornamentum* has to do with grace, an association appropriate to the work of Sue Amendolara.[2] For fifteen years, Amendolara's vessels, holloware, and functional objects have fanned their leaves in satiny silver. And while the narrative content has changed somewhat in recent years, the billowing and pointed forms of her objects have not.[3] Like other classically trained silversmiths—Linda Threadgill comes to mind—Amendolara confidently builds clean forms out of sheet metal. A shot of color, often in imitation coral, may be all that enlivens the white, black, and gold leaves that swoop and soar in three dimensions.

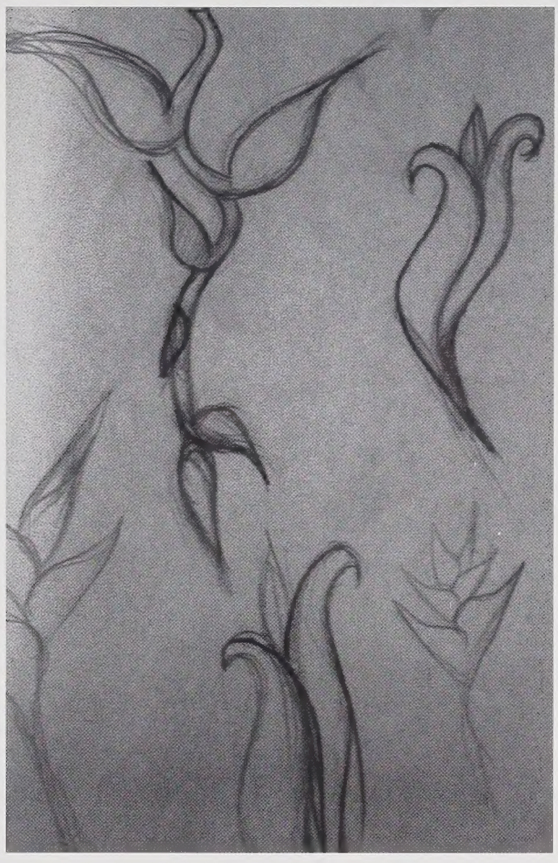
Amendolara's life and creative choices emerge out of a matrix of influences characteristic of the so-called melting pot of American culture. She was born in Youngstown, Ohio, an industrial city of about 100,000 in the northeastern corner of the state not far from Pittsburgh, in the "steel valley" of manufacturing that forms the gateway to the Midwest. It is said that "Youngstown clean would be Youngstown out of work." Yet Amendolara was always surrounded by beautiful objects. Her parents owned an interior design company in which her father was the creative half while her mother ran the business. As a child she loved to watch while the boxes of home accessories were unpacked and often played with the antiques her father obtained for the family and his clients. Amendolara and her two older siblings frequently accompanied her parents on buying trips to New York and throughout Europe, setting the stage for a lifetime love of travel and appreciation for art, history, and multiple traditions. It is perhaps this model that has led her to include students in her travels, to broaden their education, too.

Amendolara was inspired by the "visual combination of various plants, their strength, and the support structure they provided each other," themes that continue to find resonance in her work.

Commitment to education constitutes a significant element in Amendolara's life; others are her family and her own work. She received her B.F.A. in jewelry design, metalsmithing, and painting at Miami University of Ohio, and her M.F.A. at the fabled Indiana University in Bloomington, whose department has been dominated by the leadership of Alma Eikerman and her students. Like them, Amendolara makes work that is rooted in design, materials, and function. Her own mentor there was Randy Long. Using Indiana as a model, she brings to her own department at Edinboro University a similar energy and expectation of student engagement.

Tucked away on the windy shores of Lake Erie in northwestern Pennsylvania, Edinboro is the "art school" of the state system of higher education. The university's Bruce Gallery, run by Amendolara's husband Bill Mathie, mounts several shows a year, based on curated and competitively juried exhibition proposals. Amendolara works hard to promote craft and metalsmithing, educating fine art faculty colleagues who are unaccustomed to thinking about the materiality of craft or the making of objects. Not having the luxury of big-city entertainments, educators in outlying areas bear a bigger burden for bringing the world to their students, many of whom are local to begin with. With her leadership, Amendolara's students show up for visiting lectures, workshops, and museum shows, and travel to conferences. The students become part of a learning loop in which she gains energy from them and they get a lot more in return. And although it can be a mixed blessing, teaching is more than a little parental as well.

In 1996 Amendolara took a group of students to Morocco on a teaching exchange, traveling with them through Rabat, Casablanca, and Marrakech. At that time, the university enjoyed a special relationship with the government of Morocco, and Amendolara and her students were guests of the king. Although she was understandably dazzled by the color and energy



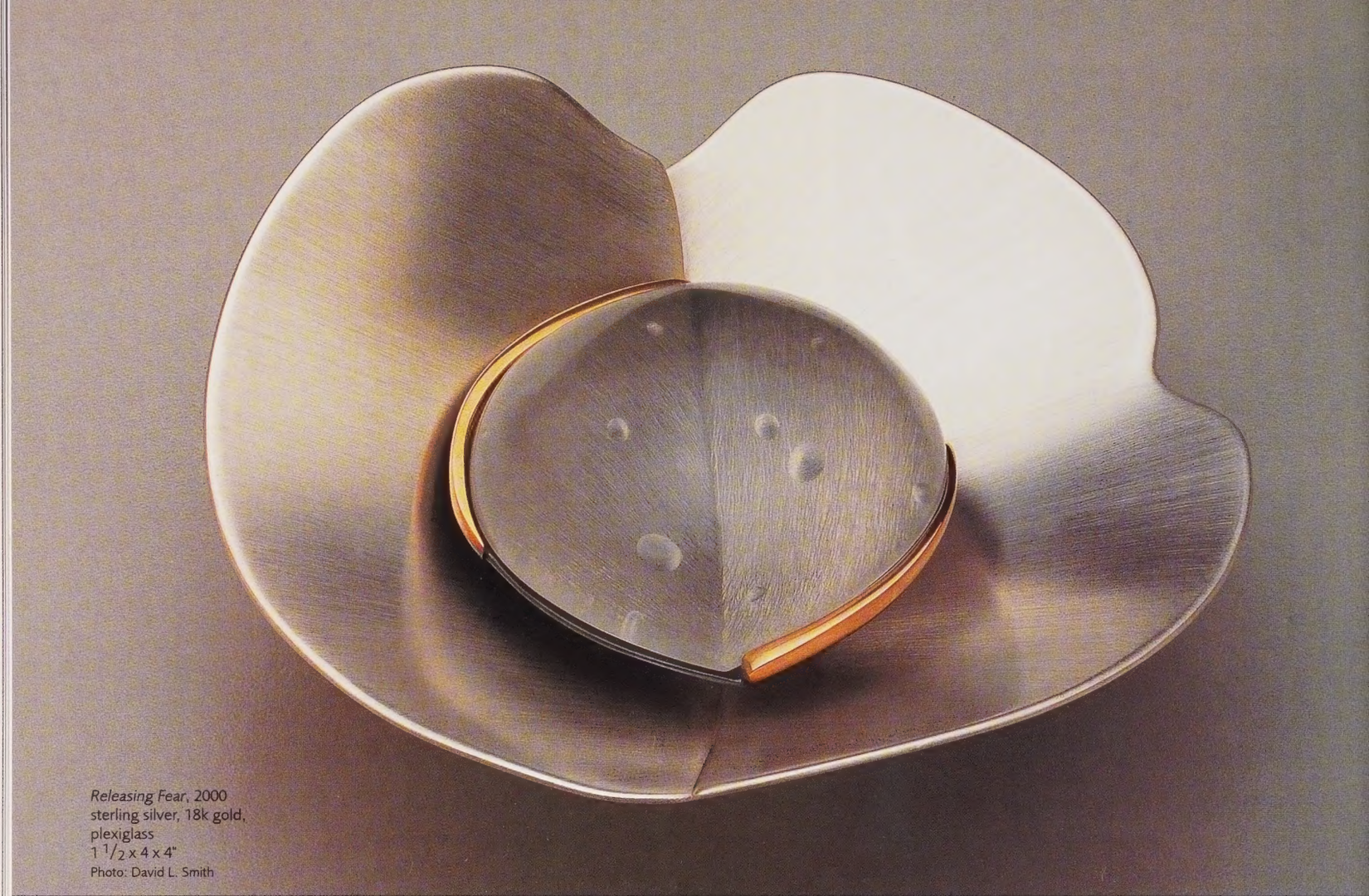
left
Heliconia II (brooch), 1995
sterling silver, 18k gold
5 x 4 x 1/4"

right
Drawing for *Heliconia II*

of Marrakech, these elements have not been incorporated directly into her own work, which remains pristine and silvery white. She prefers to interpret in metal the tropical and equatorial plant forms found in the rich biological environments of the primary rain forest of Ecuador and the tropical gardens of Hawaii. In 1993 she traveled the Amazon River in a dugout canoe. Amendolara was inspired by the "visual combination of various plants, their strength, and the support structure they provided each other," themes that continue to find resonance in her work. "Visually enhancing and unusual greenery grew together and intertwined with other plants and flowers. They were dependent on each other for life, and most were strong and healthy."[4] Three years later, she went to Hawaii, purposefully collecting images to work from during her upcoming sabbatical.

Out of this trip came Amendolara's fascination with the heliconia, an exotic Hawaiian flower that looks rather like a bird of paradise. The showy blooms she favors derive from species originating in the West Indies, where they are also known as wild plantain. Native Hawaiian species are not as flamboyant, but the imported ones have flourished there in the rich volcanic soil and hot, wet climate. The large sturdy plant has a thick stem with boat-shaped modified leaves called bracts, which curve gracefully outward on opposing sides of the stem. Each plant contains a cluster of many bracts that themselves contain the rather inconspicuous flowers. The strong yet graceful curves create a silhouette and sculptural form that are irresistible for an artist; they can be reproduced as is or altered and abstracted. And the image of the vulnerable flowers nestling in the protective sweep of the leaf is echoed throughout the animal world as well. Amendolara adapts this image by creating metal forms, usually in sterling silver, which "surround and shelter small beautiful objects usually made of stone or other contrasting material."[5]

Amendolara's way of working from these experiences is to combine on-site sketching with photographs for reference and inspiration. Drawings are gestural rather than detailed renderings, and the photos are a combination of composed shots and intuitive compositions. She does make paper models, but the forms may change as fabrication progresses in the metal.



Releasing Fear, 2000
sterling silver, 18k gold,
plexiglass
$1\,1/2 \times 4 \times 4$"
Photo: David L. Smith

Releasing Tension
(meditation balls), 2001
sterling silver
2 x 6 x 6"
Photo: David L. Smith

Form emerges through a combination of the hydraulic press and manipulation through traditional metalsmithing techniques. It is here that Amendolara demonstrates her commitment to holloware, as opposed to sculpture: she loves the physicality of fabrication and even the smell of the materials. She has a need for "each file mark to be in the right place." And she likes looking at a finished piece and remembering it was once a flat sheet of milled metal.

In her own work, Amendolara makes silver holloware and, secondarily, jewelry. Sometimes the two merge, as in *Allerton's Garden*, a bracelet and container based on the formal gardens on the south shore of Kauai, designed by John and Robert Allerton and maintained by the National Tropical Botanical Garden of Hawaii. Function is critical, often in an intimate way. For example, vessels that are perfume bottles might contain graceful floral jewelry to be worn. Although the scent bottles might not actually be used, the idea of the function is significant. Amendolara's work is conservative in that it is art that begins with and refers to nature. It is postmodern in that the imagery derives from an autobiographical, female impulse. But she approaches form and materials as a traditional metalsmith, allowing the qualities of the metal—its strength and ductility—to carry the ideas. Philosophically, she embraces nurture as well as nature. Her signature form is a botanical reference with a strong flavor of protectiveness. Titles describing maternal nurturing and protection are unsubtle. Amendolara's imagery seems to come from a combination of sense of place, or place reference (Hawaii, the rain forest) and personal narrative (maternity). Images of nurturing and protection predominate, in the guise of nature. Cupping, holding, encircling are all represented, not in the way Georgia O'Keeffe emphasizes the sexual aspect of enfolding, but in the encircling arms of a benevolent protectress. Were the forms not so strong, the ideas might be in danger of being dismissed as overly sentimental.

In the summer of 2000, a show of new work at the Erie Art Museum titled "Precious Botanicals" featured objects and jewelry on this theme. During the sabbatical that preceded the exhibition, including the trip to Hawaii, Amendolara began working more in 18 karat gold, pouring ingots directly and fabricating elements in gold. Seen together, the most recent work appears the strongest, with the small jewelry looking a little lost in the large wall cases. Some narrative pieces referring directly to Amendolara's pregnancy are a little cloying, but the newest sculptural vessels are strong, confident, and perfectly resolved. For the most part, Amendolara successfully rises above the solipsism of new mothers by keeping the whole "plantness" as a reference. And by not isolating or abstracting the architecture as Blossfeldt, O'Keeffe, or Mapplethorpe have done, for example, she keeps the focus on the life-giving functions and unity of all living things.

The objects are fabricated almost wholly in metal, without narrative text or iconography from popular culture, which contributes to generalizing their meaning beyond Amendolara's personal experience as a mother of small children.

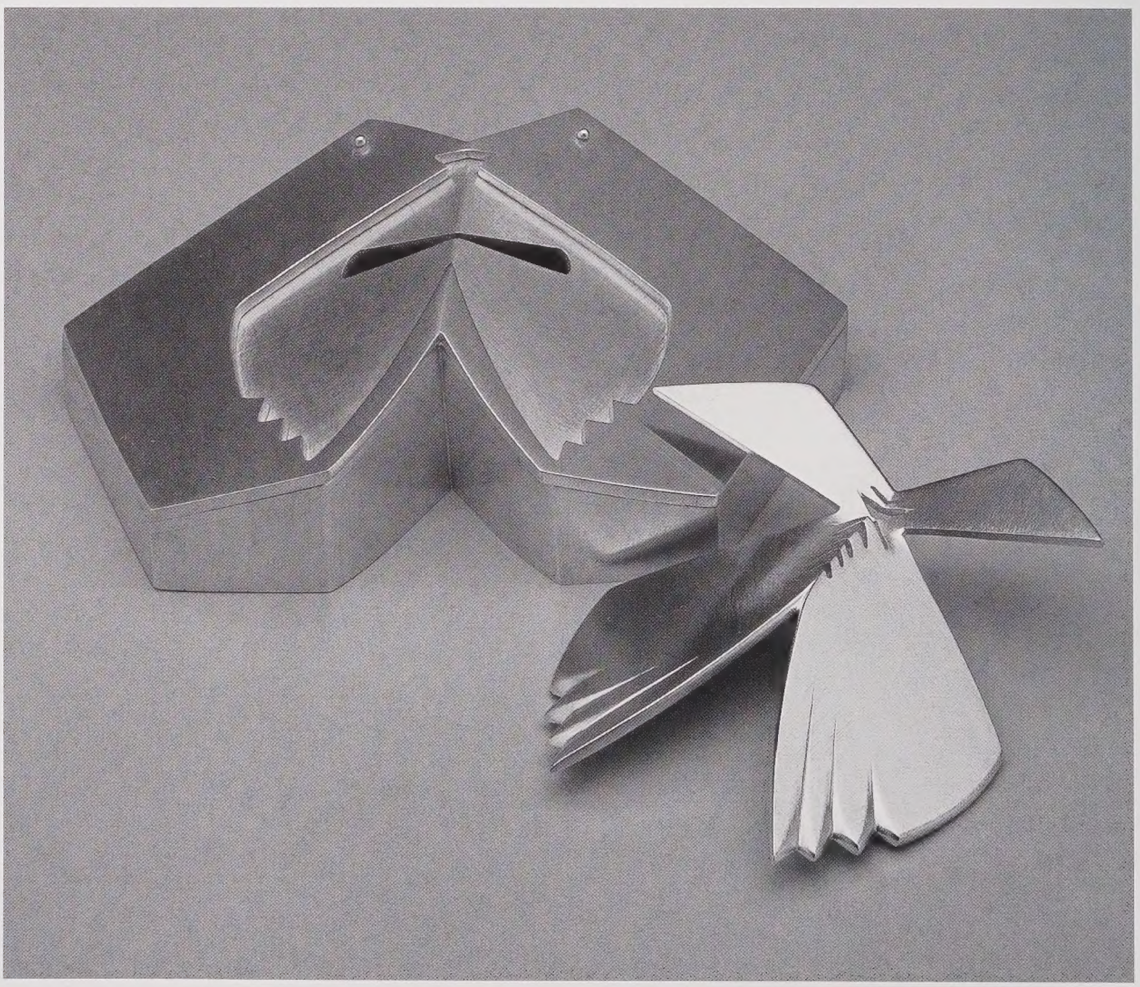
Fortunately, there's a tough-minded sentiment in the interface between the maudlin titles and the spiky thrust of the curved leaves, as if the illustration accompanying the word "mother" were a cactus. In fact, there is a cactus, *Sheltered Blossom*, a cup and saucer that was the first real protection piece. The objects are fabricated almost wholly in metal, without narrative text or iconography from popular culture, which contributes to generalizing their meaning beyond Amendolara's personal experience as a mother of small children. Contemporary viewers who are themselves parents, and especially mothers, will recognize the fierce protectiveness they suggest, but those without children are not excluded from identifying the principles of biological procreation. *Nest* (1999) is a good example. An 18 karat gold ring rises up

out of the protective cup of overlapping leaves, themselves framed by soaring blades of a tropical frond. Though the ends of the ring are shaped as trifolate buds, they strain upward like beaks of hungry fledglings. A group of recent flower rings continues this exploration. Because they are not too representational, they avoid seeming emotionally manipulative and instead evoke an exquisite tenderness and the urge to protect the vulnerable.

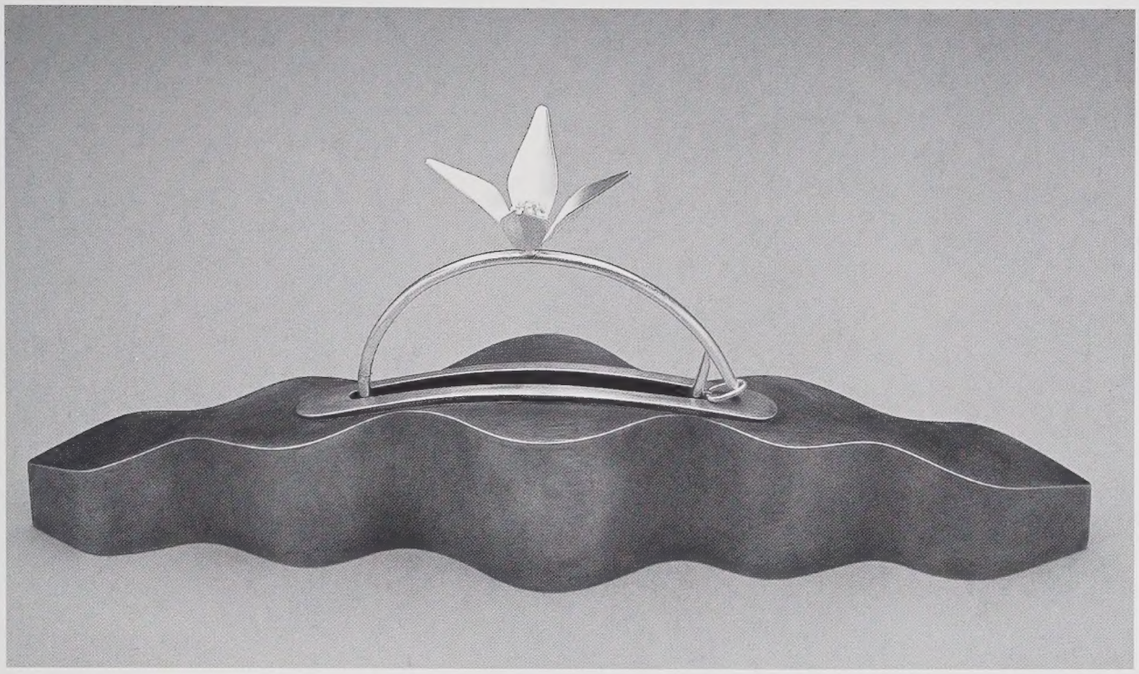
Likewise, *Releasing Fear* (worry stone) (2000), a small footed dish, wraps its overlapping leaves around a central plexiglass "stone." The stone is a section of two-inch diameter plexiglass rod, carved and finished with a brushed matte surface, indented with water "drops." The oxidized interior of the dish, rimmed with gold, makes the cloudy acrylic "water" turn as gray as a graphite drawing. With its shimmering translucency, the stone might be a large drop of water trapped in tropical leaves.

Amendolara's concern with family is also reflected in her participation in making Judaica, Jewish ritual objects used in the home. All religions have sacred objects that provide tangible, visible symbols of faith and community. Although Christianity and Judaism share many of the same accoutrements, such as chalices for wine, candelabra, and containers for scent, Christians generally use them in a public context. Worship is conducted in a communal gathering in a church, where the ritual objects are shared by many. By contrast, many Jewish rituals also take place privately, in the home, and the many objects used are duplicated in individual households. The observant family will have its own wine cups, candelabra, spice box, and mezuzahs, small sacred scrolls placed on each doorway. Many of these objects have traditionally been made of silver, thus providing work for even non-Jewish artisans.

There remains among silversmiths an active tradition of making Judaica, and even now it is not unusual for non-Jews to create Judaica. John Cogswell, the self-described "only *goy* in the collection of the Jewish Museum," has connected



Sanctuary (brooch), 1999
sterling silver
$1\,1/2 \times 4\,1/2 \times 2\,1/2$"
Photo: David L. Smith



Allerton's Garden (bracelet), 1999
sterling silver, 18k gold
3 x 7 1/2 x 1"
Photo: David L. Smith

the tradition of metalsmithing, often passed down through families, to a group of people with a long history and tradition. Amendolara first became involved in making Judaica simply because she was a member of the Society of American Silversmiths and was known to make holloware. This same interest resulted in the Clintons acquiring her work for the White House collection. As opportunities arose, she continued to participate in Judaic exhibitions, concentrating on the spice boxes, which are passed from person to person at the home ceremony that closes out the Sabbath and separates it from the rest of the week. Amendolara particularly liked "the idea of expressing gratitude for the blessings in life and doing so during a spiritual celebration with family." The ritual came to matter more than the supporting belief system.

Discussions of women making art often reflect an uncomfortable tension between acknowledging a female connectedness to "nature" and defending against equating female with nature and male with culture. Amendolara's images are resolutely female; moreover, they're maternal. They lack the frank sexuality of generative forms built by Sharon Church or Louise Bourgeois. One might even say they have become de-eroticized, in the way that mothers do, stripped of the procreative sexuality that made them mothers in the first place. And Amendolara seems to resist updating her look, quietly continuing to express private experience and emotion in hollow forms, which she maintains are vessels or containers, that is, functional objects, and not small sculpture.[6] The function and connection to the human body are essential components of her intent and aesthetic. In creating vessels, scent bottles, and spice boxes, she intends that the objects be used for marking very special occasions. The personal impetus of their design and its implied connectedness to the whole bio-community insures that they will be. ■

Marjorie Simon is a metalsmith, a writer, and chairperson of the Editorial Advisory Committee of *Metalsmith*.

[1] Lewis F. Day, *Nature and Ornament*, vol. 2, *Ornament: Its Finished Product* (London: B.T. Batsford, 1909), p. 70.

[2] Kent Bloomer, *The Nature of Ornament* (New York: W.W. Norton, 2000).

[3] See Bernard Bernstein, "The Contemporary Silversmith," *Metalsmith* 15 (winter 1995), pp. 42–3, and "A Sterling Exhibition," *Metalsmith* 13 (winter 1993), p. 49.

[4] Artist's statement, in *Ornament* 18 (summer 1994), p. 28.

[5] This and all other unascribed quotes taken from communication with the artist.

[6] An exchange with Matthew Hollern makes this clear. See "Sue Amendolara: A Study of Nature, Ornamental Metalwork and Jewelry," *Metalsmith* 14 (spring 1994), p. 48. See also letter of response in winter 1995 issue.

Susan Ewing
Aaron's Big Boy Rattle, 1995
sterling silver
7 1/4 x 3 3/4 x 1 3/4"
Photo: Rick Potteiger

Serious Fun: Art Toys for Adult Toddlers

by Donald Kuspit

One can get tired of it all and want to be entertained, but the media outlets for distraction can look old hat and boring. So why not turn to art for a bit of uplift and fun? Why not abandon the daily grind, in which one has made all that life-draining progress in one's career, and get a little innocent excitement back, regress for the pleasure of regressing, renewing one's feeling for life in the process? The programmed leisure that passes for playfulness these days—all those sports, with their rules and regulations, which make them seem like another dreary job (so much conformity, obedience, self-suppression)—is hardly as playful as art can be.

It is art's job to put tired, overburdened, depressed adults, who have discovered that "the [objective] world is all too much with them," in William Wordsworth's famous phrase, in touch with the emotionally alive, spontaneous subjectivity they forgot they had, and that brings with it freedom from care. Such psychic freshness and carefreeness may be an illusion, but they are the grandest, most necessary illusion of all. The great art historian Meyer Schapiro thought that really creative art gave one a feeling of "inner freedom," which entails the illusion of freedom from the world.

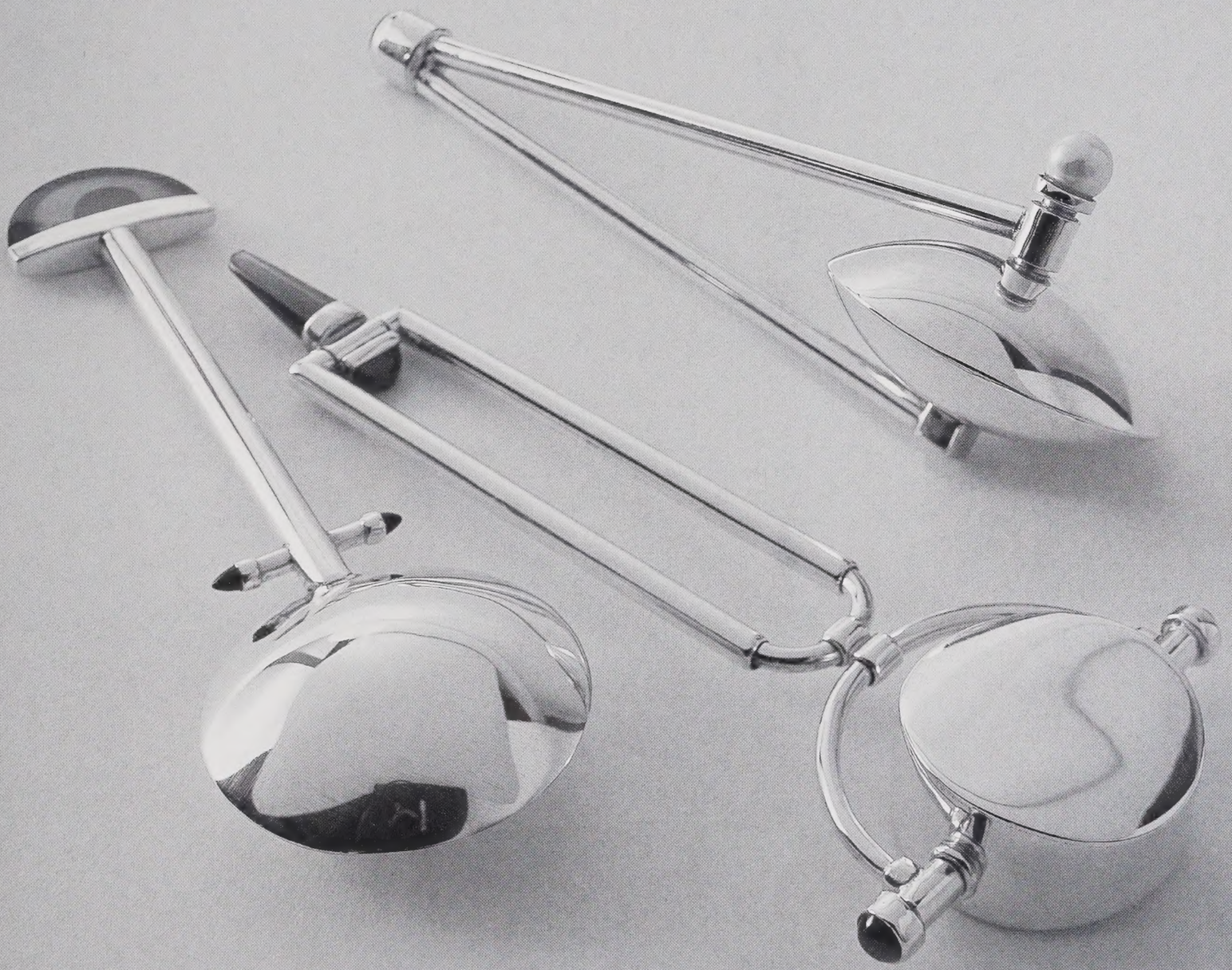
Nancy Deal
Three Moving Rings, 1999
sterling silver, 18k gold, 14k gold
Each approx. 1 1/2 x 1 x 3/8"
Photo: Douglas Yaple

It is useful here to enlist the psychoanalyst Donald Winnicott's famous idea of the transitional object—the toy that is at once the symbolic equivalent of mother's warm, exciting, extraordinary presence and another ordinary object in the cold world. The child is deeply attached to the toy—one dare not separate him or her from it—even as the child recognizes its separateness. While Winnicott thought children needed toys to make a transition from subjective to objective reality, I am arguing that one needs adult toys to make the transition back to the subjective reality we have lost touch with, being caught up with the (necessary) struggle to survive in an objectively given world. The art toy, especially, reconnects us with what we have become most separated from, to the extent that it has become hidden from us: our deepest inner self.

I am arguing that one needs adult toys to make the transition back to the subjective reality we have lost touch with, being caught up with the (necessary) struggle to survive in an objectively given world.

Playful art—dangerously playful to rigid adults—is useful for getting in touch with the playful child in oneself, that toddler who lingers in one's psyche, eager to enjoy a world that seems less and less enjoyable. Take the risk of regressing back to the good old days of childhood. The opportunity to do so doesn't come too often. Take an emotional chance: use all these delirious rings and rattles to become deliriously childlike again. Wear one of Barbara Walters's ring toys or one of Nancy Deal's moving rings, with their glistening, gemlike growths—a kind of magical garden of aesthetic shapes. All one has to do is look down at one's hand to escape the everyday world. Similarly, Karen Misher's *Phantasma* and *Pin Wheel*, both 1999, put a precious world of aesthetic escape right on one's finger. Indeed, *Phantasma* is a rather tiny but still comforting *hortus conclusus*. A genie must be hidden in the sanctuary of its globe, in which one can emotionally curl up. All these rings are so many amulets or charms—charismatic objects—magically protecting one from the world's evil, as the golden aura turning the *Pin Wheel* into a sun makes clear.

Or shake Ann Au's 1990 *Cosmic Rattle*, and imagine that one is master of the universe. (Freud spoke of the "imperial infant"; ironically, we think we're all-powerful—that the world will



Ann Au, Family Rattle Series

left to right
Rattle My Soul, 1990
sterling silver, garnet
4 1/2 x 1 1/2 x 5/8"

Sam's Serenade, 1996
sterling silver, 14k gold, cultured pearl, blue sapphire
4 5/8 x 1 5/8 x 1/2"

Summer Moon Song, 1990
sterling silver, agate, black onyx
4 1/2 x 1 1/2 x 3/4"
Photo: King Au

Ann Au
Cosmic Rattle, 1990
sterling silver, rainbow moonstones
$4\,3/4 \times 1\,3/4 \times 1/2$"
Photo: King Au

Daniel Brush
Psychiatrist's Toy, 1979
22k gold, rock crystal
5 x 1"
Photo: John Bigelow Taylor

Barbara Walter
Bearing: Clinometer Ring Toy, 2000
sterling silver, 14k gold
$2\frac{1}{4} \times 1\frac{1}{4} \times \frac{5}{8}$"

Barbara Walter
Two-Finger Carousel Ring Toy, 1979
sterling silver, brass, copper, steel, pearl
$2\frac{1}{2} \times 1\frac{1}{2}$" diam.

Karen Misher
Phantasma, 1999
sterling silver, pyrex precious and semiprecious gems, water
$2\frac{1}{4} \times 1 \times 1$"

Karen Misher
Pin Wheel, 1999
sterling silver, 18k gold, optic lens, mirror
$1\frac{1}{2} \times 1\frac{3}{4} \times 1\frac{3}{4}$"

cater to our every wish—when we are most helpless.) Au's Family Rattle series has a rattle for each member of the family, suggesting that every last one is infantile—a big self-important baby. Or dare to take one of the nipples on Susan Ewing's *Aaron's Big Boy Rattle* in one's mouth, unconsciously fantasying that one is sucking mother's breast again—getting all that good old-fashioned nourishment and succor in the rather unnourishing, harsh world. It is more erotically exciting to do so in adult fantasy than it probably was in infantile reality.

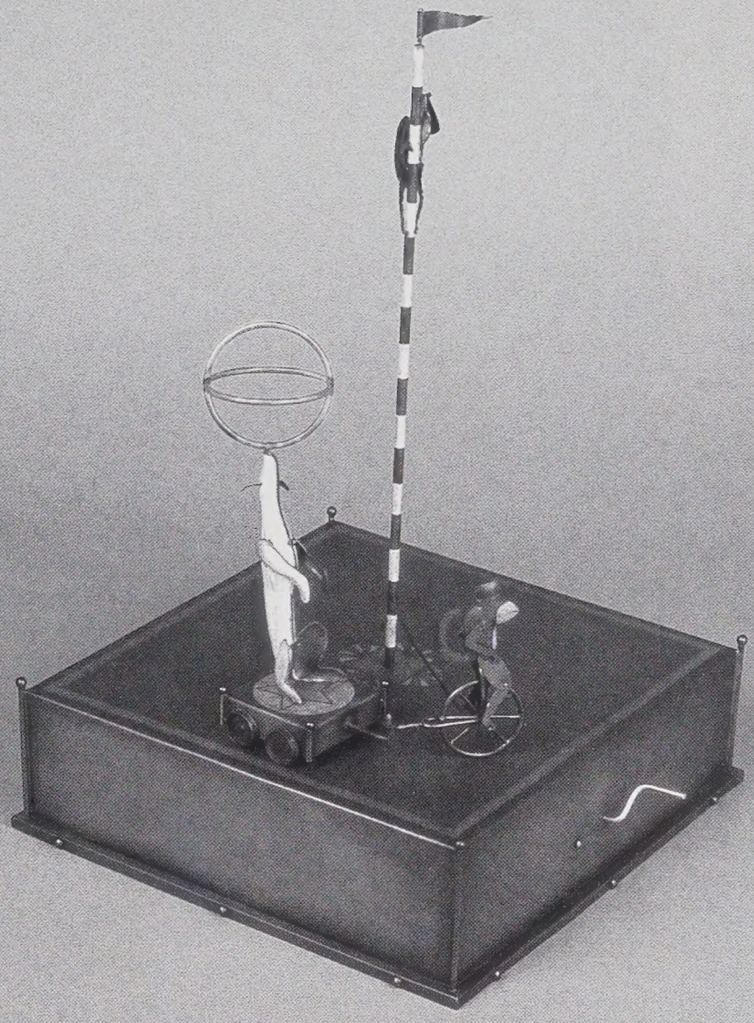
The toys that metalsmiths have made–sometimes clever, miniaturized reprises of familiar toys–are particularly intimate compared with other art toys, which these days run to grandiose installations with philosophical pretensions.

The toys that metalsmiths have made—sometimes clever, miniaturized reprises of familiar toys—are particularly intimate compared with other art toys, which these days run to grandiose installations with philosophical pretensions. Of course, one wears a ring on one's finger and holds a rattle in one's hand. Mark Hartung's small sculptures—they suggest a crawling infant's perspective on life—are often designed to be pulled, like many children's toys. One can take such toys everywhere—one becomes inseparable from them—which makes them very personal and meaningful. They aren't meant to exist on pedestals in museums, like so many impersonal precious objects.

Even when metalsmiths give us obviously precious objects—Daniel Brush's enigmatic *Psychiatrist's Toy* incorporates 22 karat gold, among other expensive materials—they are intended for personal use. Brush's objects are small enough to be hidden in one hand, and while their seriousness suggests that they are meant to be High Art, they remain, physically and emotionally, as ironically amusing and intimate as the other metalsmith toys.

Virtually all the metalsmith toys mentioned here are witty, surreal constructions. Being made of metal—often very sturdy metal, such as sterling silver, steel, copper, and brass—they have a certain advantage over other adult art toys: durability—dare one say immortality—is built into them. Gold, in fact, however delicate a material in pure form, is an ancient symbol of eternal life, by reason of its association with the sun. Metalsmith art toys are also much more immediately magical, by reason of the fact that they are "participant objects." They are meant to be used—even if one may have to shake an art rattle in secret, so that one doesn't feel ridiculous. We thus get more directly involved in them than if they were simply presented for our abstract edification and contemplation, like official high art. Metalsmith art toys remind us of the secret purpose of art: to take us back to the imaginary happiness of childhood, in whatever sublimated form, so that we can once again feel unequivocally and uninhibitedly alive—once again believe that life is fun rather than a joke the gods have played on us. ■

Donald Kuspit, a critic and writer, is professor of art history and philosophy at the State University of New York at Stony Brook.



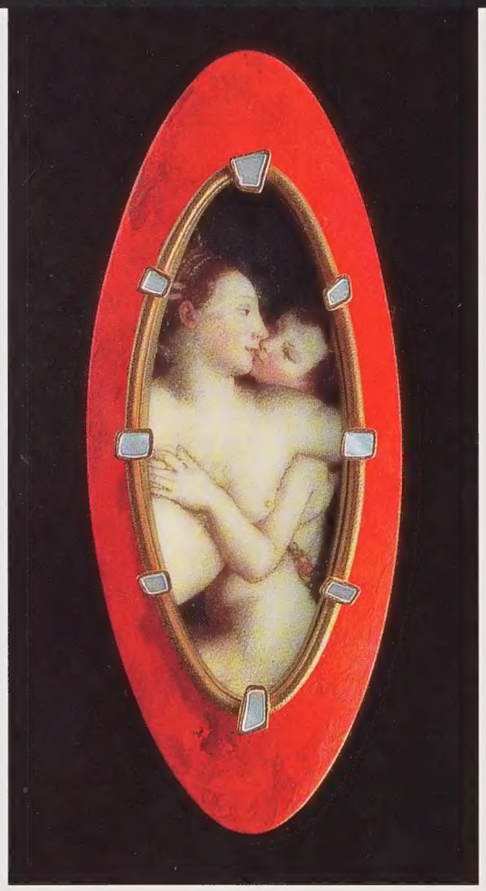
Mark Hartung
Monkey and Dog, 2000
copper, prismacolor
12 x 10 x 10"

Mark Hartung
All My Marbles, 1998
wood, glass, copper
7 x 10 x 3"

"DIANE FALKENHAGEN"

THE SYBARIS GALLERY,
ROYAL OAK, MICHIGAN
MARCH 3–APRIL 7, 2001

by SUSAN HOLT



above right
Ruben's Rape (or Rapture?), 2001
image transfer on polymer clay, sterling silver
6 3/4" diam.

above
Folly, 1998
image transfer on polymer clay, 24k gold plate on copper, mother-of-pearl, pigmented hard wax patina
4 x 1 1/2 x 1"

Diane Falkenhagen's exhibition of pictorial brooches and lockets at the Sybaris Gallery was both visually attractive and thought provoking. The seventeen pieces, representing work from the last six years, presented an evolving collection that, experienced as a group, evokes memories of European sojourns, or at least well-traveled textbooks. The familiarity experienced by the viewer is attributable to the fact that central to each piece is a reproduction of a reproduction of an iconic moment from Western painting. Falkenhagen has devised a method of image transfer onto polymer clay whereby a magazine illustration may be reproduced, manipulated, and rendered durable. The resulting mirror image, combined with a cornucopia of materials, becomes, in effect, a tiny painting preciously framed and worn as jewelry.

Having previously encountered several of these pieces in photo reproduction, I was pleased to find how substantially crafted and smartly engineered they are. Falkenhagen's combinations of copper, silver, gold, mother-of-pearl, colored wax, wood, corian, eggshell, and stones are integrated within shapes that are classical, and generally symmetrical, often reminiscent of architecture: astute formats for complex images. All of this work is eminently wearable and seductively eye-catching.

The pictorial jewelry began as a series inspired by South American churches and travel. Borrowed from Michelangelo's *Last Judgment*, Falkenhagen's *Scene from the Great Drama of the Human Race I* and *IV* showcase her continuing interest in mood and the human condition. Both are figurative fragments surrounded in gold and eggshell framed by unadorned metal. This provides us with limited context; rather, as the artist's statement informs us, "the resulting brooches derive their narrative undertone directly from the subject matter of the original painting; the viewer's interpretation depends on his or her level of knowledge about art history and religious metaphor." Subsequent work relies somewhat less on knowing the complete painting and its themes. In *Folly* the image fragment selected might be described as one of "the naughty bits," with the sumptuous red frame and mother-of-pearl chips complementing the erotic message.

In the most recent pieces the images have been overlaid with decorative "ironwork," pierced grills, and tiny granules, or, if exposed, the image is variously cracked and aged. In *Famous Couples: Neptune and Amphitrite*, this distancing strategy is effective. The "couple" is but a tantalizing ghost in an abstract pattern, enticing but unattainable. The appropriated image serves a diffuse and subordinate visual function. *The Man in a Red Turban*, however, peeks just a bit too clearly and predictably from behind his screen. The single neckpiece here is titled *Rubens's Rape (or Rapture?)*. In this the original image is sufficiently fragmented and overlaid with granules so that pictorial reference is virtually lost. Consequently, the title is a puzzling disconnect. Are we to conjure from memory the visuals denied us in the work? Certainly, neither violence nor physical turmoil are evident in the simple repetition of the lozenges that constitute the piece.

Though technically and visually competent, Falkenhagen's work raises some questions. She states, "In all of my pictorial pieces, the image transfer is the central visual element." But what then is the work's intent as jewelry? Should it be worn or hung? The wearer becomes, in effect, a walking wall. The romantic sentimentality and traditional format of the work nevertheless eschews intrinsic value and instead "makes precious." And the making precious here goes beyond highly crafted hobby materials. There is borrowed cachet and credibility in the appropriation of these particular images. Do we approve or applaud this work because it bears the accreditation of art history? Or, do we, as craftpersons, disapprove precisely because it references fine art rather than the decorative arts?

Finally, the issue of appropriation itself must be raised. I want to state up front that I think it can be effectively and scrupulously used. I also want to ask, Is it important that the images in this work are not strictly in the public domain even if the painters are long dead? Would it be acceptable if I were to take a magazine reproduction of Falkenhagen's pictorial work, transfer it, add a little colored pencil, and incorporate it thus into a piece with my name on it? It would be a reproduction of a reproduction of a reproduction of the original painting but only two steps away from her brooch. How much distance is enough for an appropriate appropriation? How much editing and reorganization is required to make it yours? With the myth of endless novelty behind us, it still seems important to question how the quotes are used, how extensive a role they play, how central they are to the quality and appreciation of the work at hand.

Susan Holt is an artist and metalsmith who lives in Ann Arbor, Michigan.

"SCYTHIAN GOLD: TREASURES FROM ANCIENT UKRAINE"

BROOKLYN MUSEUM OF ART, NEW YORK
OCTOBER 29, 2000–JANUARY 30, 2001

THE NELSON-ATKINS MUSEUM OF ART, KANSAS CITY
JUNE 8–AUGUST 19, 2001

"THE GOLDEN DEER OF EURASIA: SCYTHIAN AND SARMATIAN TREASURES FROM THE RUSSIAN STEPPES"

THE METROPOLITAN MUSEUM OF ART, NEW YORK
OCTOBER 12, 2000–FEBRUARY 4, 2001

by MARJORIE SIMON

These overlapping but complementary exhibitions brought to New York an extraordinary treasure of goldwork and exotic cultural history. The Scythians roamed the steppes of central Asia, Crimea, and the Ukraine from circa 700 B.C.E. to circa late 4th century B.C.E., about the time of Alexander the Great, when they were succeeded by the Sarmatians. In *The Iliad*, Homer mentions the fierce nomads who drink mares' milk, and the Greek historian Herodotus describes the method by which blinded Scythian slaves induce horses to release milk by blowing through a hollow reed into a mare's nostril, forcing her udder to drop. Herodotus depicts the Scythians as a restless band of well-armed horsemen, users of strong hallucinogens, plundering throughout the East. With their golden plaques, headdresses, scabbards, and bridles, the approaching tribe must have made an imposing spectacle, the glittering of the precious metal in the sunlight, a noisy announcement of their arrival.

Since 1975, when the last exhibition of Scythian gold was mounted at The Metropolitan Museum of Art, there have been some remarkable discoveries of burial mounds, or kurgans, in the Ukraine, which have come to light and have been included in the current collection. Like the tombs of ancient Egyptians, the Scythian burial mounds contain men and women with all of their personal wealth, some of which are reproduced in situ, revealing vessels, jewelry, and personal and household objects. In addition, the mounds hold more than one person, including servants and, astonishingly, more than one horse burial mound, containing not only the animals but all of their gold, silver, and bronze accoutrements, as well as the remains of iron wheels and bronze finials from funeral wagons. Equally astonishingly, the burial mounds do not seem to have been looted in the intervening millennia, and the placement and inventory of objects is remarkably consistent.

All of Scythian culture is revealed in the assembled gold objects, from the many animals found on the Eurasian steppes to everyday activities such as milking and sewing, as well as mythical winged and hoofed beasts. The Met exhibition concentrated on the animals, particularly the stag, frequently sporting "magnificent antlers of openwork scrolls terminating in bird or griffin heads," all covered in hammered gold. A picture emerges of a people who lived close to the elements in a time when lions, tigers, and bears roamed the same mountains as humans living intimately with horses and reindeer. Of particular interest to metalsmiths are the methods of construction and workmanship of the various objects. The famous gold deer, or reindeer, may have been cast, but were more often thin sheets of chased and repousséd gold nailed onto a three-dimensional wooden form. You can see the remains of the support struts in huge wooden bowls that were also discovered in the burial mounds. The scabbards, by contrast, were hammered over a bronze matrix. The numerous small plaques, presumably sewn directly onto clothing, were definitely formed over a matrix.

It is believed that the Scythians either hired Greek goldsmiths or learned from them. In some of the jewelry objects, the Greek influence is obvious, but the level of craftsmanship seems crude compared with contemporaneous Greek and Etruscan goldwork. One is left with the impression that there must have been a lot of accessible gold in the rivers and hills of central Asia, easily beaten into foil and used to cover otherwise simple forms of bowls, amphorae, and the many objects for daily and ritual use. Just to the south of the Crimea, the region of Anatolia (modern-day Turkey) is believed to be the source of much early silver. In fact, there were some silver plaques, and a large bowl of silver and gold on view.

Scythian imagery is a rich mixture of East and West, indicating perhaps multiple influences over hundreds of years. Themes of metamorphosis are common; one life form is transformed into another. Some petroglyphs are distinctly northern, particularly in the selection of animal imagery, reminiscent of Mongolian-Siberian imagery, while the finer goldwork reveals a definite Greek influence. It is believed that the addition of realistic detailing, such as scales, feathers, and bristles, represents a Hellenizing influence in presentation. Much of the scholarship on Scythian art concerns the study of the plentiful *gorytoi*, or bow and quiver cases. These objects were large enough to show off elaborately worked friezes of scenes of daily life, the later ones (4th century B.C.E.) appearing almost Nordic in their hooded raiment and laced boots. Also of considerable size were bronze vessels, some as large as three feet in diameter, of graceful Grecian-like forms accompanied by cast handles and spouts.

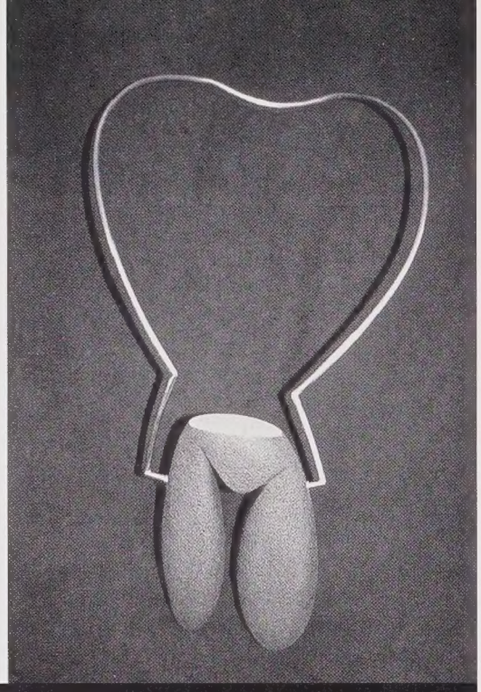
Jewelry is not well represented, but small plaques, which were sewn directly into clothing and headgear, are plentiful. Strands of beads carved from agate, chalcedony, onyx, bone, and glass paste show remarkably contemporary concern for color, form, and surface design. There appears to be some true enamel in the fourth-century work, and there are also some earlier cloisons that are questionable and might be glass or stone inlays. The Cimmerians, who predated the Scythians in the same area, used inlaid stones, faience, or glass inlays as early as 900–800 B.C.E. Five hundred years later, the Sarmatians routinely added colored stones such as turquoise and garnets to the hammered gold leaves and granulation of the Greek artisans.

Each museum has put together a magnificent catalogue with large color plates and scholarly essays on all aspects of the excavation and discovery of the burial mounds, as well as theories on the organization of Scythian culture. Although there is no substitute for viewing the works "live," together the catalogues provide a larger-than-life illustration of these remarkable objects.

Marjorie Simon is a metalsmith, writer, and chairperson of the Editorial Advisory Committee of *Metalsmith*.

above
Openwork Plaque with Male Figure, c. 350–325 B.C.E.
gold
Collection the Institute of Archeology of the Academy of Sciences of Ukraine
Courtesy The Nelson-Atkins Museum of Art, Kansas City

above left
Shield Emblem, late 7th century B.C.E.
gold
Collection State Hermitage Museum, Saint Petersburg
Courtesy The Metropolitan Museum of Art, New York



"ZIERAT"

HAND WORKSHOP ART CENTER,
RICHMOND, VIRGINIA
MARCH 2–APRIL 29, 2001

by JANET KOPLOS

Although my first response to "Zierat," the traveling exhibition curated by Bärbel Helmet and Paula Owen, was attraction, my second and stronger feeling was annoyance. Despite its focus—"materials and ideas generally not associated with jewelry"—"Zierat" exemplifies the tendency of curators in craft to offer broad rather than deep conceptions. The works are inventive and appear well crafted, but they're all over the place, drawing on such traditional materials such as seed pods to such new mediums as video. They are formal, conceptual, funny, aggressive, meditative—you name it. The real point of the show seems to be defensive: to prove that jewelry isn't what we think it is, that it can escape its definition and mock its functional origins through strategies such as impracticality or repulsiveness. The exhibition is evidence that jewelry, following the example of contemporary art, wants to "be about" rather than to be, and that jewelers have learned in art school that the best way to get attention is to go to extremes.

Even if greater freedom for metalsmiths is a good thing, I wish the exhibition were more tightly focused, so that it offered a viewpoint, or demonstrated a personal taste, rather than simply being a search for the unorthodox. But then, as I think back over the show, my irritation fades. It is an interesting notion to select artists from three countries known for innovation—Germany, Holland, and the U.S.—and it is enlightening to see how themes are internationally shared (the checklist also includes Asian and Hispanic names). I can only praise the ambition required to conceive, organize, and travel such a show. Moreover, most of the work is intriguing and meets the criteria of creative expression while stimulating thought. The best of it suceeds on its own terms and without losing identity as jewelry. For example: Katja Korsawe draws on the imagery of the body in work that recalls the sculpture of Kiki Smith or Jeanne Silverthorne. Porcelain nipples joined to what look like office-supply rubber fingers, which hang like bells from a gold neck cord, might be regarded as titillating. There's a youthful insouciance that suits today's navel-baring clothes, and wit in the combination of materials, the allusion to touch, and the implication of women's different roles (temptress, nurturer, office drudge). Another Korsawe necklace, consisting of little pink globules with pearls at the end, refers to repressed bodily realities such as sweat and fat in an amusingly elegant way. Lilia Katona makes porcelain brooches that resemble veins or hearts. These extracts from the circulatory system are abruptly truncated, like specimens. The whiteness of the forms gives them an abstract quality, and the fine gold wires that extend from them imply continuity as well as delicacy.

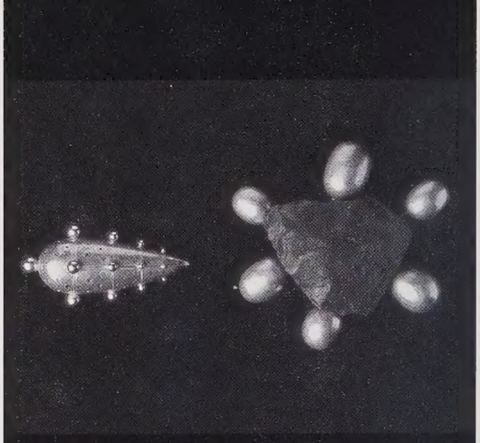
Alyssa Dee Krauss's rings enlist various materials for their tactile interest. She seems to be responding to today's manufactured or virtual environment by saying that sensation is where you find it—in rabbit fur, chewing gum, or cigarette filters. These substances line the interiors of steel bands. Jeanet Metselaar and Luis Acosta combine an industrial sense of repetition with modern materials to achieve contemporary forms of surprising beauty. Metselaar uses polyester and leatherette, folded and crimped, while Acosta stitches handmade paper that looks tough and leaves threads untrimmed, so that they seem vulnerable. Maria Hees's rubber bracelets remind me of toilet plungers and automotive parts; they underline the beauties of abstract form, wherever it occurs. Nancy Thompson's brooches combine rubber with "sutures" or furlike textures made of ordinary staples, while Thea Tolsma's necklaces unite rubber cut into a feathery fringe with a contrarily precious material such as gold leaf.

Lex de Jong's neckpiece *Red Wood* consists of a curved sculptural element reminiscent of Ken Price's ceramic creations or bright cartoon imagery. The form is held on a shaped steel neck wire, which graphically isolates it with a cool sophistication that contrasts with the form's hint of silliness. Marjorie Schick is in a class by herself. While her "body sculptures" might be compared with 1970s body works and wearable art, they also relate to painting through the use of frames that showcase the wearer, as well as through her dazzling applications of color.

Perhaps the quantity and variety of works in "Zierat" make the show more appealing to student audiences as well as the public. But broadly conceived exhibtions are like merchandise catalogues. Their coverage dwells on appearances.

Janet Koplos is a New York–based art critic and senior editor for *Art in America*.

above left
Lex de Jong
Red Wood, 2000
wood, acrylic, stianless steel
15 3/4 x 7 7/8"



"A VIEW BY TWO"

RHODE ISLAND SCHOOL OF DESIGN
MUSEUM, PROVIDENCE
FEBRUARY 2–APRIL 15, 2001

by ALINE GITTLEMAN

Imagine a delicate gold finger pointing upward waiting to receive a ring. Picture tall grass from a sunlit hillside captured in a neckpiece of gold strands. These works by Gerd Rottmann and Dorothea Prühl, respectively, were a few of the pieces on display in "A View by Two," a contemporary jewelry show at the Rhode Island School of Design (RISD) Museum. Curators Louis Mueller and Barbara Seidenath of the RISD jewelry and light metals department selected twelve European and two American artists. Complementing the show was a symposium with inspiring slide presentations by ten of the artists. This remarkable jewelry exhibition was introduced by a quote from Mueller: "it is more about a kind of creative playful relationship with an idea and materials to bring forth something unique and beautiful."

Overall, the strength and variety of work, especially in relation to the diverse artists' backgrounds, were impressive. Neckpieces from Dorothea Prühl, of the former East Germany, included bold intriguing pieces of large carved wood angles resembling stairs. Another of silver sheets had cutting marks left in the corners "keeping the piece alive," according to Prühl. Equally captivating were large pierced sphere-within-a-sphere neckpieces of gold and silver by Daniel Krüger, a South African living in Munich. A hollow silver teardrop-crowned ring with gold lines and small spheres and holes felt simultaneously old and contemporary, even verging on futuristic. A sense of timelessness was pervasive in Krüger's work.

More classical pieces, in both size and scale, represented the Italian goldsmith, Giampaolo Babetto, Alexandra Bahlmann from Germany, and the former head of the jewelry department at the Art Academy in Munich, Hermann Jünger. Jünger's powerful brooch compositions possess an air of spontaneity and show his freedom with the material despite their meticulous planning. Using gold sheet with small gold elements, stones, and/or enamel, Jünger created subtly multilayered compositions reminiscent of aerial views over water or construction sites. Throughout the show, sketches by the artists were included with their work. In Jünger's case, painted

drawings depicting variation in color and surface provided valuable insight into his design process.

Inseparable from their drawings were the works of Manfred Bischoff, a German goldsmith living in Italy. Mostly in gold, with white and pink coral, Bischoff's humorous and ethereal works included large eared piglets, abstracted angels, and delicate wire structures. Similar in feel was the jewelry of Switzerland's Bernard Schobinger. His found-object compositions ranged from an assemblage of punched brass sheets pulled from the recycle bins at the RISD jewelry department and painted with white correction fluid to a pearl necklace with coral, porcelain heads, and razor and saw blades as charms. Examples of Schobinger's talent as a goldsmith were three gold bracelets with rough-hewed green enamel. Even these original works, though, seemed like excavated Greek treasures.

Sentimental in theme were the works of Sondra Sherman and Munich's Gerd Rottmann. Sherman's jewelry for Gertrude Stein and her lover Alice B. Toklas explored femininity in the masculine and vice versa through the use of pinstripe-covered chandelier glass and pink pinstripe fabric. Rottmann's work utilized the positive cast imprint possible with dental molding, focusing on impressions as direct personal mementos. A stunning piece titled *The Sun, The Moon* was a commissioned gift for a daughter. The neckpiece linked the parental roles by orbiting the round silver fingerprint from the mother with the gold fingerprint from the father. Other sentimental treasures and future family heirlooms included the positive print of a man's wrist made into a gold-hinged bracelet, and a gold ring bearing the fingerprints of curator Seidenath and her daughter.

The work by Manfred Nissmüller, a conceptual jeweler from Austria, was an intriguing complement to the jewelry surrounding it. Framed text hung side by side began, "Never wear a piece." During the symposium, Nissmüller offered his view of jewelry and the design-to-fabrication process. His mind-bending investigations into what constitutes an original piece questioned what or which was the original: the drawing, the model, or the subsequent piece of jewelry.

Although not of equal caliber, the quality and variety of jewelry in "A View by Two" was inspiring. The individual artist's creative play with subject and material proved that any path earnestly followed can lead to beautiful and intriguing work. Reminding us to tread lightly, Nissmüller's text piece concluded, "Take a piece with you/when staying a while put it somewhere/when going out taking it with you again/until one day/the piece gets lost."

Aline Gittleman is a jeweler and silversmith living in Providence, Rhode Island.

above left
Daniel Kruger
Ring, 1998
Sterling silver, 18k gold
$2 \times 7/8 \times 1\ 5/8$"

Brooch, 1998
Jasper, 18k gold
$2\ 3/4 \times 2\ 3/8 \times 15/16$"
Photo: Eric Gould

"THE RING"

MOBILIA GALLERY, CAMBRIDGE, MASSACHUSETTS
JANUARY 27–MARCH, 2001

by PATRICIA HARRIS AND DAVID LYON

"I hate rings," announced Dutch metalsmith Ruudt Peters at the Ring Symposium at the Massachusetts College of Art on February 10, 2001. Minutes later, Austrian metalsmith Karl Fritsch stood up to speak. "I love rings," he began. The symposium accompanied Mobilia Gallery's compehensive exhibition "The Ring," inspired by Sylvie Lambert's 1998 book of the same name. Although Fritsch and Peters are steeped in an ironic postmodernist aesthetic, they have opposite emotional reactions to the ring motif. Yet both continue to extend the possibilities of the form. Peters's "hand objects" from his Ourobouros series deconstruct the essence of the ring to create analogues. The "hidden" interior is cupped in the palm; the "setting" protrudes through the fingers. By contrast, Fritsch literally rummages through the scrap heap to rescue and celebrate sentiment and sentimentality. In the process, he gives old forms (and old rings) new life by altering their structure and challenging the viewer to apprehend the piece in a new light.

Fritsch and Peters represent only two approaches to the ring. With approximately 500 rings by 139 artists from around the world, the Mobilia exhibition demonstrated the nearly infinite variability of the simplest and perhaps oldest form of jewelry. The scope of "The Ring" makes it impossible to do justice to even a small portion of the virtuoso artistry in the exhibition, but most of the work fell essentially into three camps: the ring as focus for an idea, the ring as a plinth for sculptural display, and the ring as a fine art object in itself.

In a gesture emblematic of ring as concept, Hans Stofer places a cherry tomato within a boxlike cage and achieves an unusual grace and beauty by surprising the viewer with a perishable fruit, where the traditional ring would sport an everlasting gemstone. Mah Rana's "cage" ring, containing a simple gold wedding band, possesses a similar wit, speaking volumes about the confinement of commitment and one of the most common social uses of the ring form.

Like Ruudt Peters, Yuka Saito makes hand pieces that fit between the fingers—destroying the confinement of the ring yet fulfilling its role of hand adornment. Unlike Peters, she has engineered her hand pieces so that the wearer does not need to actively grasp them, thereby recovering the effortlessness of the ring.

Many rings in the exhibition showed sculptural ambitions, using the band merely as an attachment to the body. Janicke Horn's grand, cactuslike assemblages and Linda Threadgill's boisterous, fernlike forms both rise like gardens from a patch on the band, while Barbara Walter sets a tiny bear sculpture in place of a conventional bezel. Dharma Soriano Rodriguez carries this approach to a virtually absurd conclusion by creating grapefruit-size worlds in the round that perch precariously atop a band. They just barely slipped in under the requirement that all work in the exhibition be wearable.

Works employing the ring as a plinth for sculpture may represent a natural extension of the concept of the raised gemstone, but they beg the question, Why can't they stand alone without their vestigial bands? By contrast, Soriano's mentor, Ramon Puig Cuyas, produces highly sculptural rings where the band intercepts the form and creates an integral portion of the design.

The most common impulse of the artists in the exhibition was to seek new ways to invest beauty in the basic band. Brune Boyer-Pellerej's explicit references to late Moorish architecture have a timelessness that marries the arcs of Eero Saarinen's modern architecture with the pierced patterns of the fourteenth-century Alhambra. Daniel Krüger's almost antiquarian approach to the studied intricacy of late medieval jewelry plays the ductile qualities of metal against the rigid geometry of gems. The masterful multiples of Wendy Ramshaw continue to amaze with their subtle complexities of form.

One subset of "enhanced bands" deserves special note. Millie Behrens and Detlef Thomas constructed pieces where an interior, or personal, ring turns inside an external ring that functions as a public display. Behrens, in particular, has found ways to use cutaways in the metal to highlight the duality of the structure.

To a great extent, the exhibition recapitulated the Eurocentrism of its inspiration, Lambert's book, but turned that limitation into a virtue. By organizing and exhibiting the work of so many European jewelers beside their American contemporaries, Mobilia brought together the whole spectrum of artistic strains working today on a form where aesthetic potential seems inexhaustible.

Patricia Harris and **David Lyon** are writers and critics based in Cambridge, Massachusetts.

above
Hans Stofer
Untitled
iron, tomato
$2\ 1/4 \times 1\ 3/4$"

"COPPER, STONE AND FIRE: JAMES METCALF, ANA PELLICER, AND THE ARTISANS OF SANTA CLARA DEL COBRE"

THE SPANISH INSTITUTE, NEW YORK
FEBRUARY 15–MARCH 30, 2001

"JAMES METCALF: AUTOCAD SCULPTURE"

JANOS GAT GALLERY, NEW YORK
FEBRUARY 20–MARCH 6, 2001

by TONI GREENBAUM

If the copper artisans of Santa Clara del Cobre in Michoacán, Mexico, remain relatively obscure, it is through no fault of scholar–rare book dealer Roy Skodnick, the passionate co-curator of "Copper, Stone and Fire." Since 1986 he has worked tirelessly to put this community of metalsmiths—along with their presiding muse, American sculptor James Metcalf, and his Mexican-born wife, artist Ana Pellicer—on the map. Viewed together, these two exhibitions tell a fascinating story of a traditional craft format elevated to new heights by the introduction of modern aesthetics, technical investigation, and social upheaval.

There are many layers that make up this inspiring tale. Metcalf was a well-respected young sculptor in the 1950s, when he lived in Paris and associated with prominent European Surrealists such as Marcel Duchamp, Man Ray, and René Magritte, as well as Nouveaux Réalistes Yves Klein, Jean Tinguely, and Niki de Saint Phalle. He was known as "the American who knows everything about metal," taught Claude and François Lalanne how to electroplate, and encouraged prominent jeweler Noma Copley (the artist William Copley's wife) to begin making jewelry. Metcalf maintained studios and enjoyed top gallery representation in both Paris and New York. Always interested in ancient metallurgy, he studied Mediterranian techniques in Majorca, where he formed a close association with the poet Robert Graves. In 1966, while searching for indigenous coppersmithing practices in Mexico, he discovered the artisanal community of Santa Clara del Cobre and became enamored of their centuries-old tradition and obsessed with helping them to become more efficient craftsmen and better-informed aestheticians. Metcalf's contribution was in fact not dissimilar to architect William Spratling's involvement in Taxco, where the latter resuscitated the dormant silver mines and nurtured a veritable metalsmithing renaissance and design revolution. Both of these Americans accomplished a merging of two distinctive worlds, that of Mexican craft tradition and modern art. Where Spratling reinterpreted pre-Columbian clay seal and architectural motifs for use in a distinctive new format for silver jewelry and holloware, Metcalf attacked the antiquated practices and consequent aesthetic paralysis practiced for generations by the Tarascan coppersmiths of the region. By teaching them how to raise a copper ingot to terminate in a distinctive thick edge (*el borde grueso*), instead of the hackneyed wire-wrapped version (a Spanish colonial, industrially based method rooted in classical European silversmithing) Metcalf opened up a world of design possibilities. What evolved were gorgeous vessels, which flaunt repousséd, chased, and chiseled forms inspired by pre-Columbian Colima pottery. The project was an immediate success that resulted in the artisans of Santa Clara del Cobre, under Metcalf's leadership, receiving the commission to create the Olympic torch for the 1968 Olympics held in Mexico City.

In 1967 Ana Pellicer, a young sculptor from Mexico City, upon hearing of Metcalf's involvement with the artisans of Santa Clara, decided to travel there to study with the master. Pellicer and Metcalf became partners in life as well as in art and social reform. Together, they founded a school in 1976, which fostered the social, economic, and artistic development of the area. Through several transformations, the school has grown into the Adolfo Best Maugard School of Arts and Crafts, a government-sanctioned institution that today teaches not only metalsmithing, but also stained glass, woodworking, and even the latest computer-aided design technology.

Much of the significance of the saga of Santa Clara del Cobre belongs to the radical social ideology of Ana Pellicer. The daughter of intellectuals connected to artist-activists José Clemente Orozco, Diego Rivera, Frida Kahlo, and David Alfaro Siqueiros, she was a staunch feminist who dedicated herself to elevating the status of women in this habitually male-dominated community. Prior to Pellicer's arrival, the wives of Santa Clara smiths were prohibited from working metal themselves. Much like their Navajo and Zuni counterparts, their tasks were menial, limited to washing and polishing pieces after their husbands finished them. Pellicer—whose own sexually charged sculptures celebrate every aspect of the female experience—along with Metcalf, taught the women of Santa Clara how to make jewelry and in so doing gave them a sense of pride in themselves and respect among their peers. Even though Metcalf and Pellicer's political radicalism met with initial resistance from the Mexican government, as well as from the male members of the community, whose very power structure was threatened by women's insistence on equality, the couple have emerged victorious owing to their personal tenacity and the undeniable impact their presence has had upon the local economy.

The objects in these exhibitions are most interesting. Although the jewelry by the women is relatively unsophisticated in both style and technique, the results are still powerful. Copper beads are richly colored, and both the copper and silverwork display evidence of their handmade nature in a proud demonstration of hammer marks and connection systems. The chains (derived from a classical Greek model) upon which the pendants (such as the traditional Tarascan tweezer form) and/or beads hang, are also handmade, although sometimes disproportionately thick for their appendages. The larger beaded necklaces read, nonetheless, as bold circles of orbiting spheres, some of which are reminiscent of recent necklaces by German jeweler Daniel Krüger. The copper and silver vessels are graceful in form, but equally as gutsy, with some sporting elegant animal or floral abstractions around the signature thick edge. Both Metcalf's and Pellicer's sculptures possess a powerful sensuality that one perceives in the native jewelry and vessels as well. Metcalf's most recent works, designed in AutoCAD, especially entices the viewer, thanks to their glorious elliptical breastlike forms, which, like the pots, are bordered by *el borde grueso*. Metcalf's influence is so apparent that one feels his presence in almost all of the pieces. As Skodnick states, "All of Santa Clara is Metcalf's work." The most striking of Pellicer's output are the pieces that make up the monumental *Jewelry for the Statue of Liberty*, an homage to the women of Santa Clara, done with the intention of melding Native American jewelry with a neoclassical European female type and in so doing celebrate the commonality of all women. The six pieces in the series were exhibited at the World Trade Center during the 1986 Statue of Liberty Centennial.

The sole shame in this pair of exhibitions is that more people did not view them. They were so quietly publicized that few of us in the metalsmithing community had the opportunity to enjoy their riches.

Toni Greenbaum is an art historian who specializes in twentieth-century jewelry and metalwork. She lives and works in New York City.

above left
James Metcalf
Birds of My Weakness: Variations on the Thick Edge, 2000
hammered and welded brass, copper
3' 2" x 1' 5" x 1' 3"

"ELEGANT FANTASY: THE JEWELRY OF ARLINE FISCH"

OAKLAND MUSEUM OF CALIFORNIA
JANUARY 20–APRIL 22, 2001

TEXTILE MUSEUM, WASHINGTON, D.C.
SEPTEMBER 28–JANUARY 13, 2002

by JENNIFER CROSS GANS

top
Arm Ornament, 1999
coated copper and fine silver
20 x 5 x 5"

bottom
A Whale of a Necklace, 1987
Colorcore laminate, articulated for ease of movement and reversible to black
34 x 15 x 15"

The knitted bracelet and glove ornament welcoming visitors to Arline Fisch's retrospective exhibition "Elegant Fantasy" is a reminder of her pioneering work on textile techniques in metal. However, this beautifully designed and mounted show also allows us to experience the major contributions she continues to make to our views on ornamentation and its interaction with the body. The exhibition's 106 pieces span her work from the early 1960s to the present. Stylistically, it is so varied we would agree with Denny Stone, curator of the exhibition, "It's hard to believe it was all designed by the same person." Fortunately, the pieces are arranged by functional or thematic groups to show how they should be worn. Several of them, like the fifty-two-inch long silver body ornament (1971), are displayed on life-size velvet mannequins. A few are balanced front and back, like the 1987 *Whale of a Necklace*.

Fisch thinks big. If she does make small pieces such as rings and earrings, these are nowhere to be seen. Instead she entices us to indulge our fantasies, to express our personalities, and to experiment with grandeur. While her work is theatrical, it is restrained by an impeccable sense of taste, design, and body architecture. Fisch likes to cross the usual boundaries between costume (fabric, wool, or leather), adornment (pendant or neckpiece), and accessory. A 1968 creation consists of a fabricated, openwork silver halter, with chains flowing over a printed velvet skirt. Knitted or woven "braids" or "shrugs" in colored coated copper and sterling drape the shoulders and upper body like lace or scarves. Several accessories such as fans and a magnifying glass convert to other uses such as a necklace, pendant, or brooch.

Aside from ears and fingers, there are few parts of the female anatomy Fisch does not adorn. One of her favorite areas is the neck and shoulders. Her dramatic collars include a 1992 example in plaited silver and 18 karat gold; several draped gauzy creations in knitted colored copper; knitted ruffles in fine and sterling silver; and two Egyptian-inspired collars in woven silver wire with a central ornament like a staircase in either bimetal or anodized aluminum.

Several pieces reveal Fisch's genteel but sly sense of humor. Her knitted and woven hats, of course, will keep out neither sun or rain. And a knitted silver tea service (1998–99) would never hold liquid. She has also punned on her name to create fish necklaces and body ornaments in different materials.

Besides displaying a sense of style and fashion, the exhibition demonstrates Fisch's versatility as a craftsman. Her work on fabric techniques in metal is best known and has been amply documented. However, she also displays many fabrication techniques, plus enameling, all of which are described in her detailed notes in the exhibition catalogue. New work in anodized aluminum has produced a colorful series of flower pins and necklaces inspired by the landscape in Southern California, where she has lived and taught since 1961.

Underlying "Elegant Fantasy" is the achievement of Fisch the scholar. A self-described museum freak, she has worked in Europe and traveled during teaching sabbaticals and on Fulbright scholarships, always with notebook in hand, inhaling the past, to study and sketch many of the world's great collections. The exhibition includes works inspired by the art of ancient Egypt, classical Greece, the Maya, the Renaissance, and modern Denmark, where she studied and worked during the 1950s. Some early pieces contain direct folk art images, as well as antique jade or ivory, and glass or enamel. However, Fisch can absorb the essence of a style and re-create it into something contemporary. She also adapts ancient fabrication techniques, producing unusual combinations of metal, fabric, or feathers.

What does Fisch want us to see in her historical explorations? She said, "For years I have studied the ornaments of many ancient cultures which approach human adornment with a freedom and dramatic power which is perhaps not possible in contemporary society. However, the visual and psychological impact of such jewelry stimulates my imagination and influences my choice of form, image, and material, which has been a continuing challenge to approach the effectiveness and simplicity of ancient cultures to make jewelry which is extravagant yet relevant to our time and lifestyle."

My personal fantasy after seeing this exhibition is to wear one of Fisch's dramatic pieces, experience the "ah!" of recognition where personal style, art, and drama meet—then parade at the opera or supermarket and watch people's eyes pop.

Jennifer Cross Gans is a writer and studio jeweler in San Francisco.

OBITUARIES

PHILIP GOODRICH MORTON

Philip Morton died on March 18, 2001, in Syracuse, New York. Born in 1911 in Rawlins, Wyoming, Morton was raised in Ogden, Utah. By 1940 he had earned a B.A. in sociology at the University of Utah. While working in Berkeley, California, during World War II at the Kaiser Industries shipyard that produced liberty ships, Morton began making contemporary jewelry based on Bauhaus design principles. He decided to pursue a career as a professional artist and craftsman in metals, and in 1946 and 1947 he taught metal design at the California Labor School in San Francisco. By 1947 he had achieved a national reputation designing and producing jewelry, holloware, and flatware, selling to companies such as Neiman-Marcus of Dallas, Gumps of San Francisco, and Marshall Field's of Chicago. He was invited to teach at the School for American Craftsmen at Alfred, New York, in 1947, and developed a design program for its metals department.

Philip Morton, 1966, University of Utah
Photo: Penelope Morton Williams

Morton went to the newly formed art department at the University of Minnesota in 1948 and established the three-dimensional design and contemporary jewelry programs. In 1950 he set up one of the earliest bronze foundries in a university program. During these years he produced numerous works of sculpture and contemporary jewelry, and his work was exhibited nationally and internationally. In 1957 Morton was given a one-person exhibition at the Walker Art Center in Minneapolis, which included sculpture, jewelry, etchings, and watercolors. In 1961 he was invited to exhibit in the First International Exhibition of Modern Jewelry, at the Victoria & Albert Museum in London. In the same year he resigned his position as associate professor to open a production studio for contemporary jewelry in Jackson Hole, Wyoming. From 1965 through 1968, Morton taught sculpture and contemporary jewelry at the University of Utah. In 1968 he and sixteen other contemporary jewelers and metalsmiths founded the Society of North American Goldsmiths.

Morton established a creative design program for students at Sheridan College in Ontario, Canada, in 1969 and opened the Working Hand Crafts Center in Bowling Green, Ohio, the following year. The Working Hand was an apprenticeship workshop for teaching the design, production and marketing of contemporary jewelry. The program included training in design, metal fabrication techniques, shop operation, toolmaking, cost accounting, bookkeeping, wholesaling, and retail merchandising. This three-year program received national recognition as a model in craft education. In 1970, Morton's educational concepts and techniques were published as a book, *Contemporary Jewelry: A Craftsman's Handbook*, by Holt, Rinehart and Winston. The book was adopted by many college and university art departments, and remained in print through the early 1980s.

From the early 1950s onward, Morton had studied the psychology of Carl Jung, and in the mid-1970s he pursued formal study at the C. G. Jung Institute of Chicago for three years. In 1974 he received a master's degree in rehabilitation counseling from Bowling Green State University and opened a private practice in psychotherapy. After retiring to the Bitterroot Valley of Montana in 1978, Morton concentrated on landscape paintings in watercolor as his "special recreation." He returned to jewelry making in the 1990s and continued to market his work at galleries in the South and Midwest until 1998, when failing health required him to dismantle his studio. In 1999 he received the Honorary Member Award by the Society of North American Goldsmiths.

– Jay Williams

JOHN EDWARD SATTERFIELD

John Satterfield died on October 18, 2000, at his home in Greenville, North Carolina. A native of Clearwater, Florida, Satterfield attended junior college there before serving in the army during the Korean War. After graduating from the University of Florida in 1957, he owned and operated a commercial art and print shop in Clearwater. In 1963 he and his wife Dorothy served in the Peace Corp, working in the jungles of Peru and South America in the corp's first pilot project on craft development. After returning to the United States in 1965, Satterfield studied at the University of Kansas and received his M.F.A. degree in metal design in 1967. In that same year he joined the faculty at East Carolina University, developing the metals program in its School of Art, where he taught until he retired in 1999.

Satterfield's dedication to teaching has been professionally recognized through a number of awards and honors, including the North Carolina Governor's Award for Teaching Excellence in 1997. His impact on students in the jewelry and metalsmithing field reached far beyond ECU, and Satterfield was frequently invited to be a visiting artist and workshop leader at craft schools and arts organizations throughout the country. Since 1974 Satterfield's artwork has been shown in more than one hundred juried and invitational exhibitions and is in the permanent collections of the Mint Museum of Art and the Renwick Gallery.

SAMUEL BEIZER

On April 21, 2000, Samuel Beizer passed away. He was founder of the jewelry design program at the Fashion Institute of Technology in New York City and a prominent figure in the jewelry industry. Following is an excerpt from the tribute given by Anthony Lent at the memorial service.

"Samuel as a teacher brought concepts and connections to students. His overall understanding of the big picture or the totality of the jewelry world was innovative by itself. He demonstrated and spoke through personal experience of his development of technique and approach. Samuel's lectures introduced a methodology never before offered in a jewelry design program in the U.S. These classes are an important model in the presentation of jewelry education today. His development of the largest and most successful program in jewelry education was revolutionary in the academic world, a professional program that recognized the industry—not just one small facet of it, but the jewelry industry of the world—the business aspect, historical, manufacturing, design, art, technique, and gemological components. The legacy of his program at the Fashion Institute of Technology is indeed one of his most outstanding achievements.

"Probably, for me, Samuel's example of continuous learning was one of his most important gifts. His discoveries and revelations . . . were the delight and the subject of our conversations, and to keep pace I too had to embark and explore, in different paths and ways, not all to his approval. But his example opened the door to exploration for me. Samuel was inspiring."

SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Organization for Jewelers, Designers and Metalsmiths

Lily Yeh, Keynote speaker for the 2002 SNAG Conference

2002 SNAG Conference in Mile High City, June 12th-16th

The Colorado Metalsmithing Association will host the 2002 annual SNAG conference in Denver, Colorado at the downtown Adam's Mark Hotel. The conference keynote speaker is Lily Yeh, a Chinese artist and founder of The Village of Arts and Humanities. Ms. Yeh will address "The Transformative Power of Art," as demonstrated through her powerful experiences in North Philadelphia neighborhoods where entire lives have been transformed through art. Other presenters include Italian goldsmith Giovanni Corvaja, Norman Cherry from the School of Jewellery in Birmingham, England, and a host of U.S. speakers: Michael Boyd, Bobby Hansson, Harold O'Connor, Deborah Krupenia, Leonard Urso, Lane Coulter, Harriete Estel Berman, Jeff Wise, Linda Kaye-Moses and Erick Johnson.

Fifteen juried exhibitions will run concurrently with the conference. SNAG will also feature a slide presentation of student work, live demonstrations, a vendor's room, gallery and museum tour, and pre- and post- conference workshops. The SNAG/3M exhibition, "Innovative Tools for Personal Use," will open at the Center for the Visual Arts sponsored by Metropolitan State College, and there will be a three-month exhibition at the Denver International Airport titled, "Metals: Colorado Connection."

SNAG Minority Outreach Program Awarded American Craft Council Grant

The American Craft Council has awarded SNAG a matching grant of $4,500 over three years to support SNAG's educational outreach to secondary schools. The purpose of these grants is to increase interest and participation by ethnic minorities in jewelry and metalsmithing as well as to extend SNAG's educational outreach to the secondary-school level.

The first grants of this diversity-based project have been awarded to four schools and artists in 2001 in diverse locations throughout the country:

1. Tucson High Magnet School, Tucson, AZ. Bruce Clark will lead students in damascene and woven inlay.
2. Fine Arts Center, Greenville, S.C. Paula Garrett will conduct a workshop in small metal sculpture.
3. Yale High School, Yale, OK. Chris Ramsay will present casting methods.
4. Dimond High School, Anchorage, AK. Diane Falkenhagen will lead student's in "Beyond Basic Design, Jewelry as Self Expression."

Exhibition in Print 2002

Joe Wood, Biba Schutz, and Helen Shirk will serve as jurors for the 2002 EIP. The new editor of *Metalsmith* magazine, Suzanne Ramljak, will contribute the accompanying essay. Submissions are due January 2, 2002. Look for the prospectus in this issue of *Metalsmith*.

For more information on the 2002 SNAG conference, scholarships, exhibitions, EIP 2002, and other resources, visit the SNAG website at www.snagmetalsmith.org

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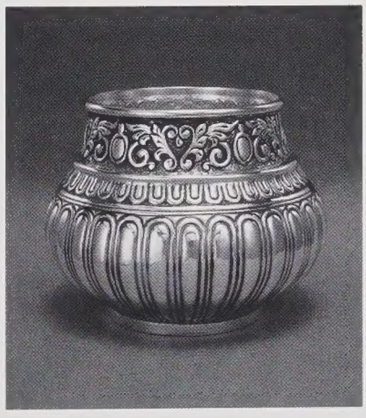

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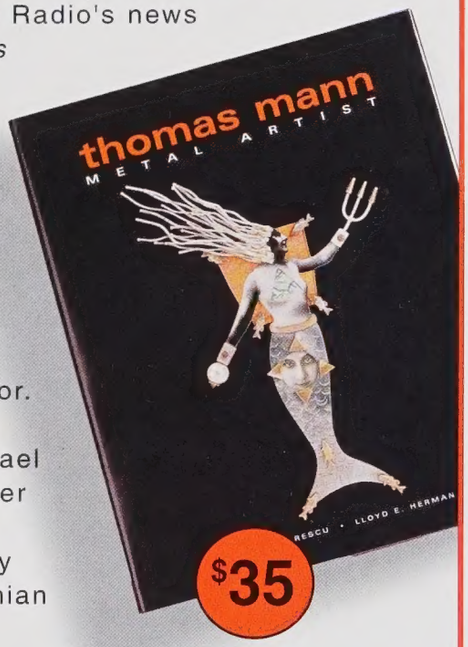

In celebration of the release of the book a Collector's Limited Edition (edition of 500) will be available for **$650**. This edition is protected by a handcrafted, hard slipcover that contains a removable, wearable limited edition brooch.

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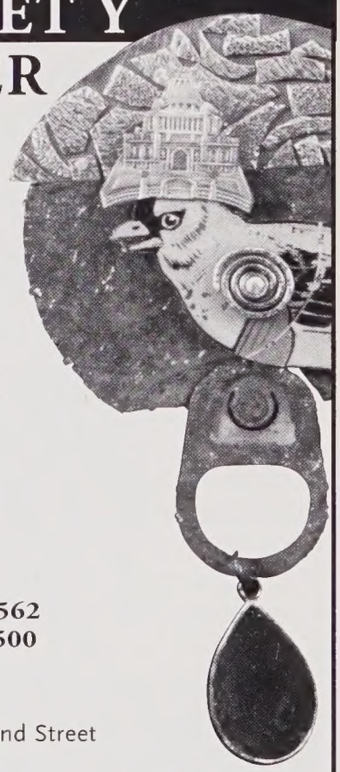

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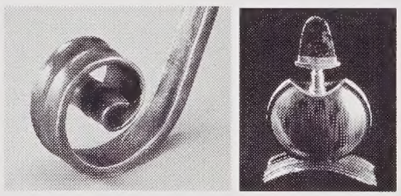

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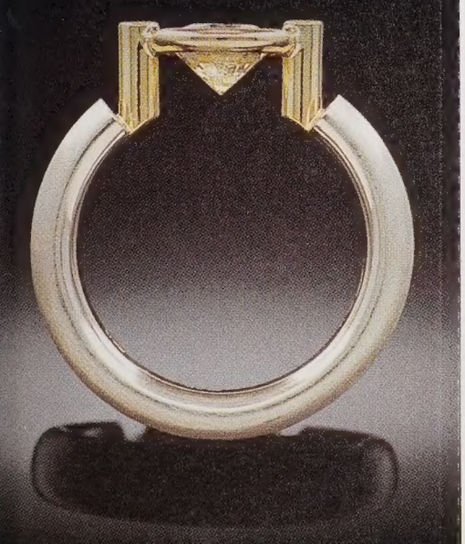

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opposite page, clockwise from top

Chris Y. Smith
Balance Is Too Strenuous (brooch)
silver
4 1/2 x 5 x 1"

Biba Schutz
Circum Pendant, 1996
oxidized bronze and copper, sterling, fine silver
4 1/3 x 1 1/3 x 1 1/3"

(*Metalsmith* Magazine)
Eun-Mee Chung
Passion (brooch), 1999
18k, sterling, diamond, paper
5 x 1 1/2 x 1 1/2"

Billie Jean Theide
Butte #EF-8 (teapot), 1997
bronze, electroformed copper, enamel, patina
4 1/4 x 10 x 12 1/2"
photograph by Billie Jean Theide

Whitney Boin
Post Engagement Ring, 1996
produced since 1988
platinum, 18k
photograph by Todd Flashner

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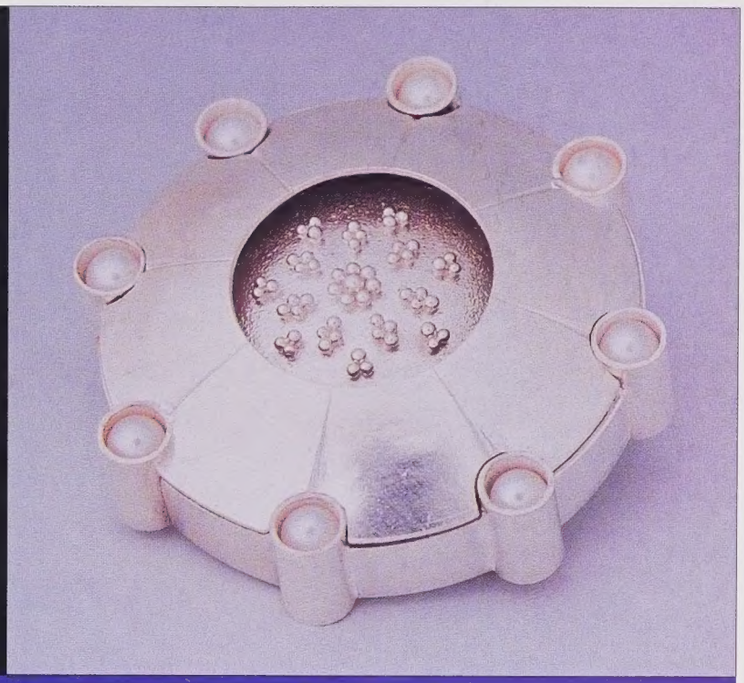

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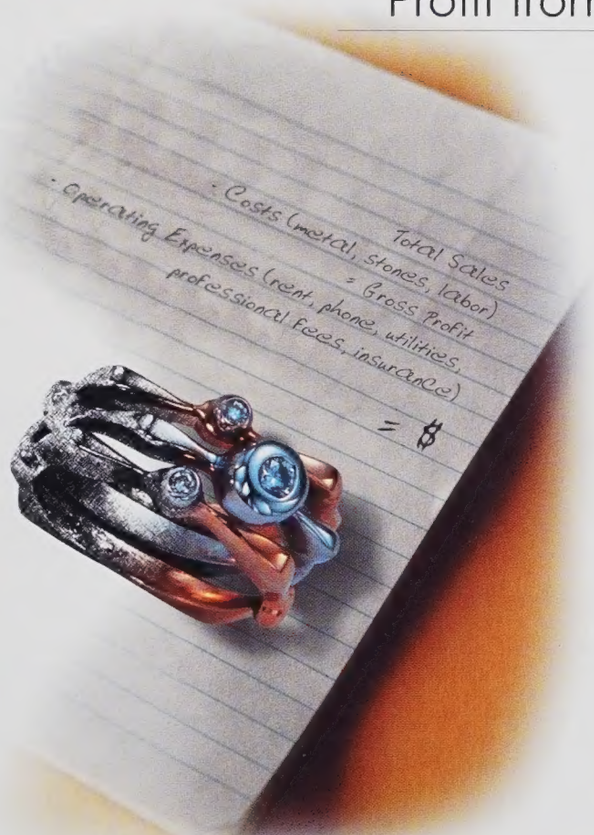
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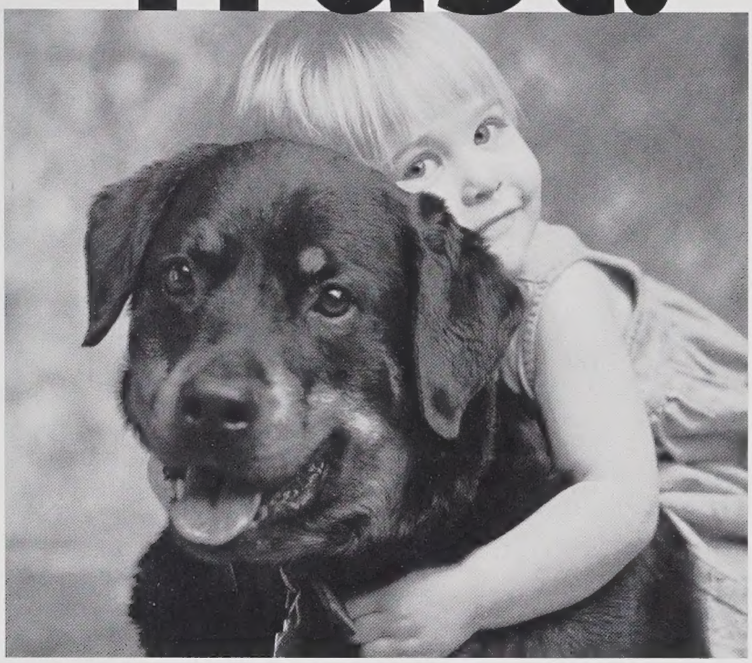

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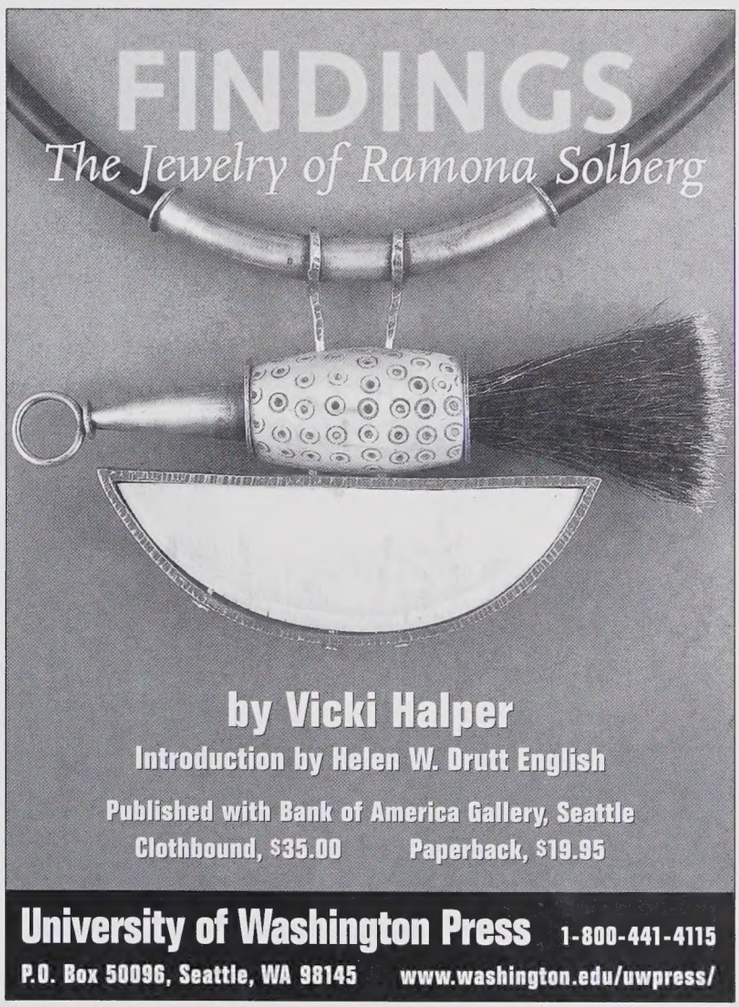
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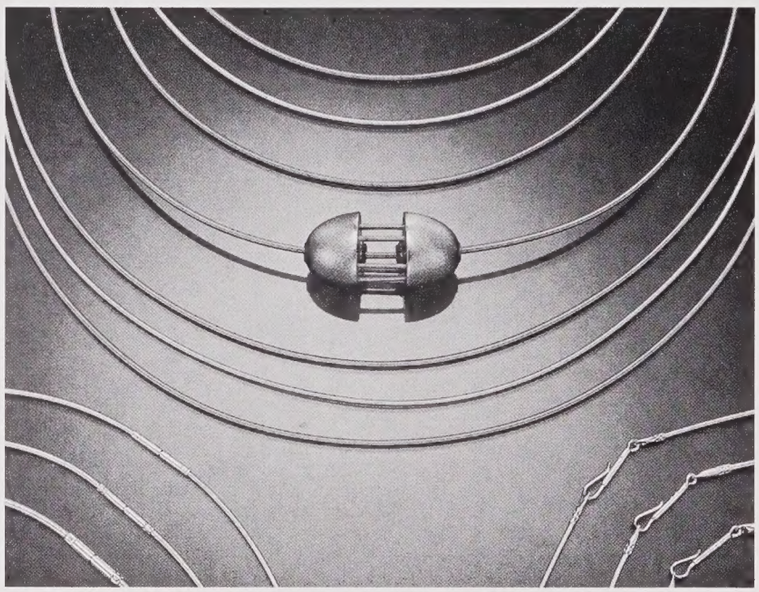

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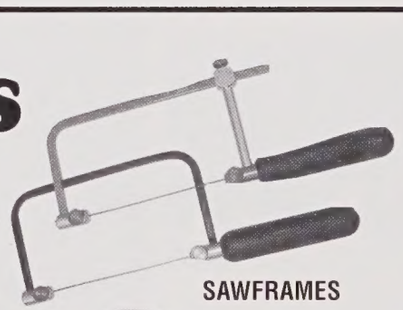

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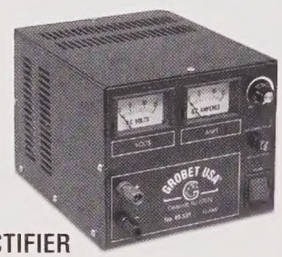

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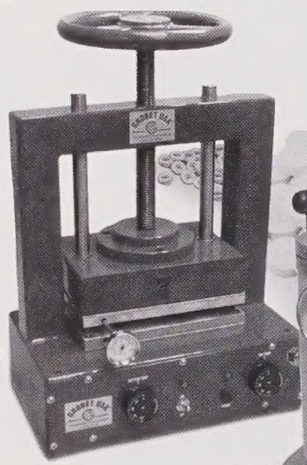

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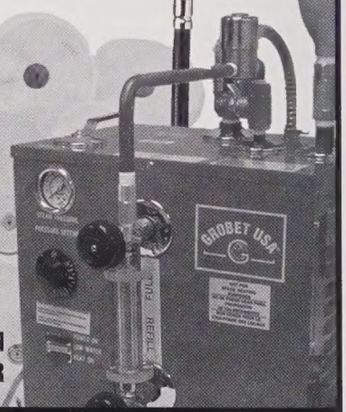

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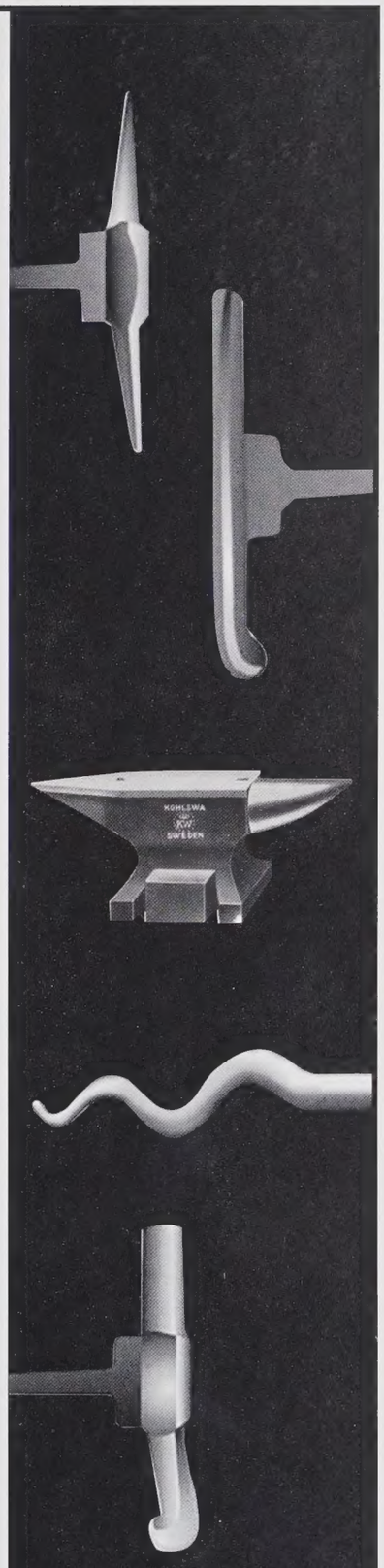

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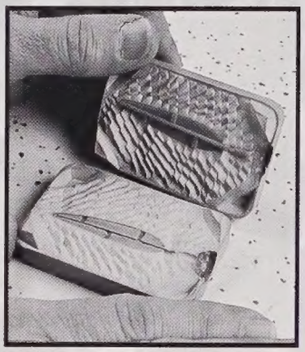

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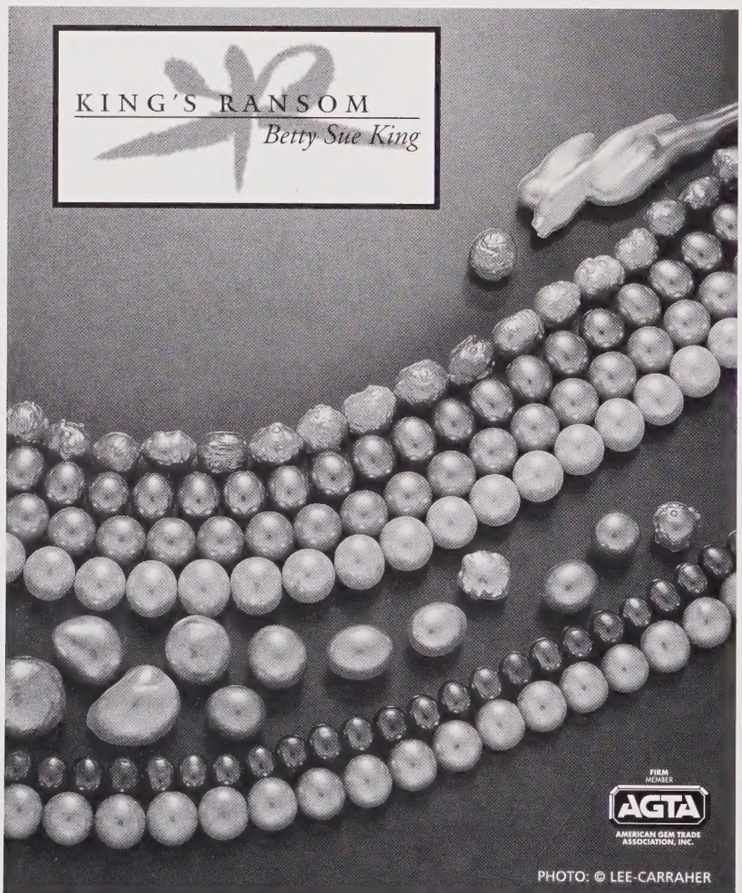

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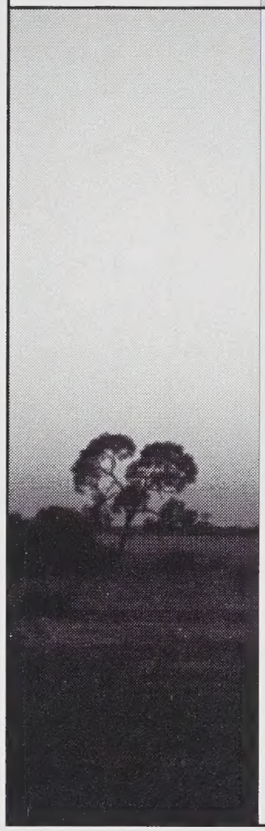

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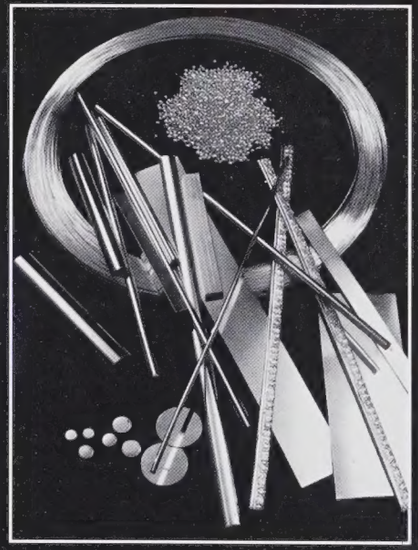

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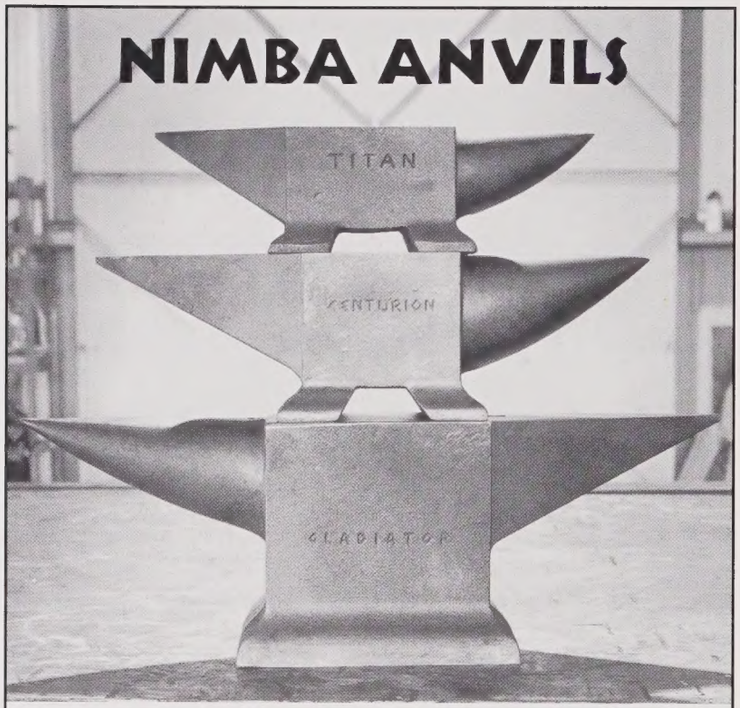

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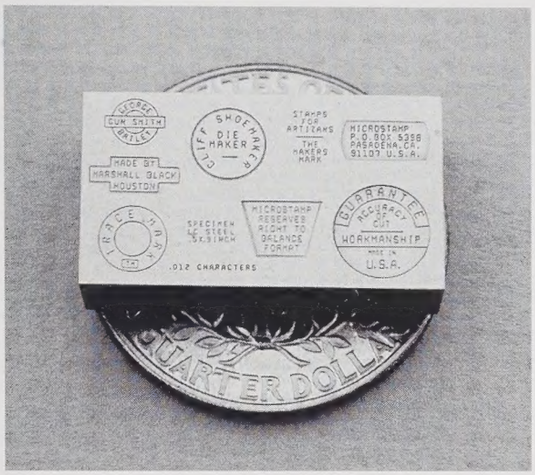
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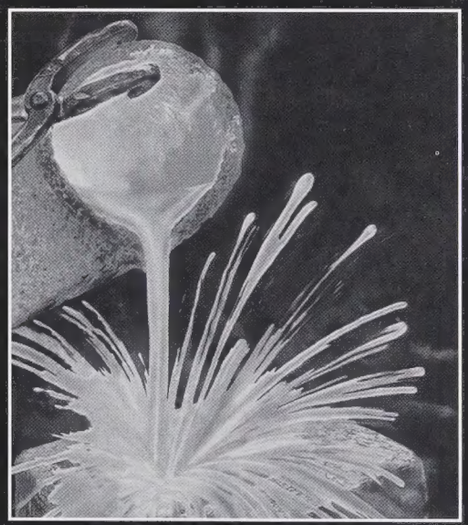

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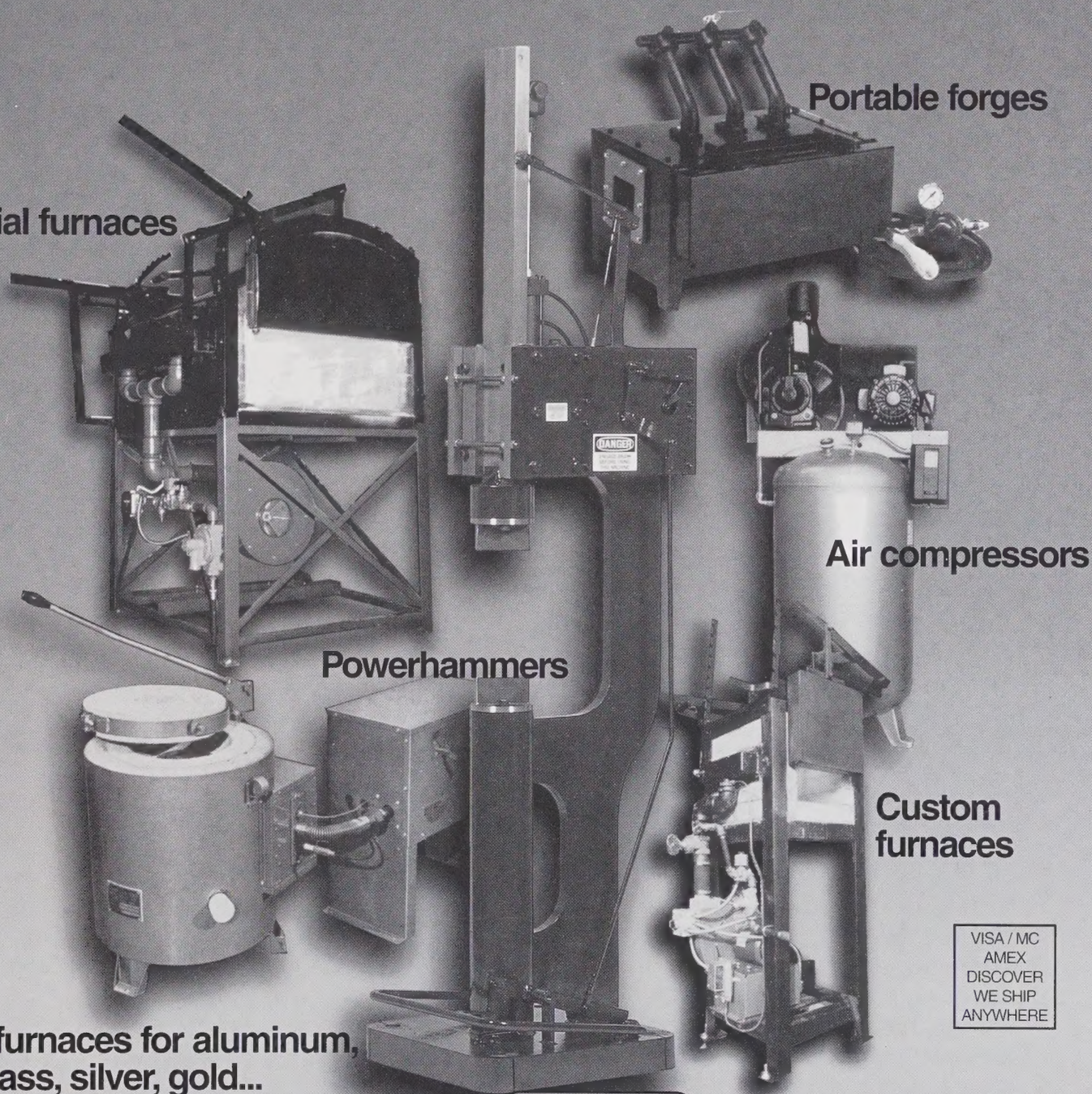

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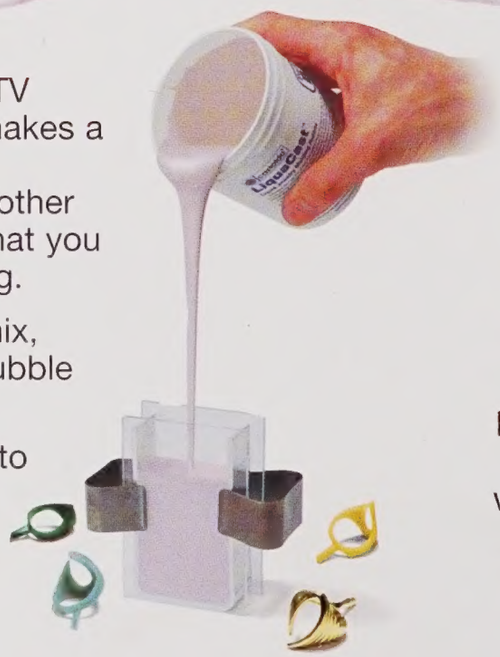

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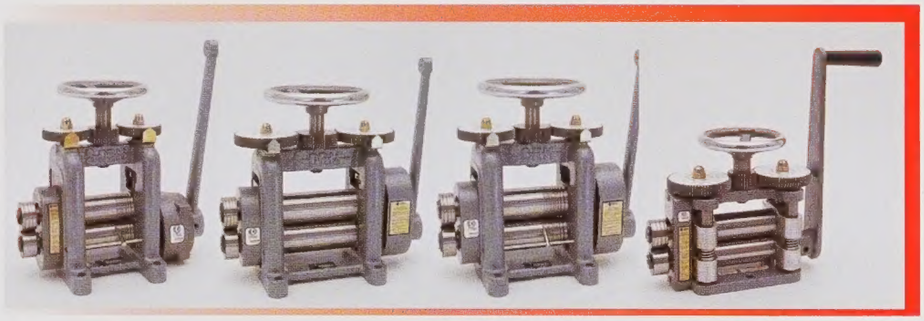

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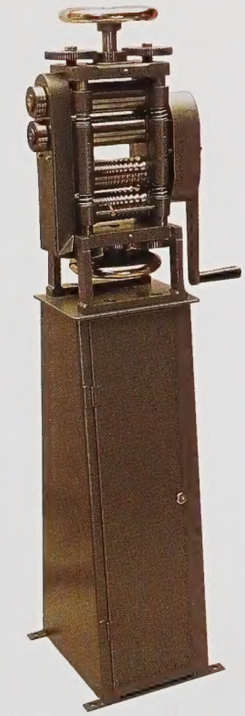

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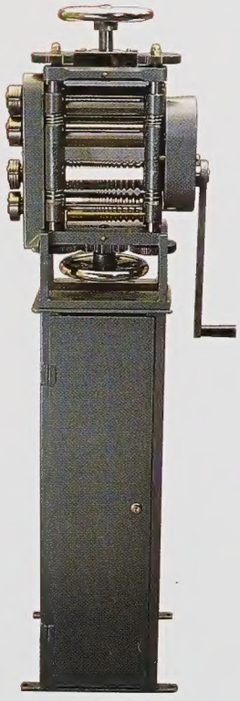

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